Saturday Review

NOVEMBER 21, 1959 / 25¢

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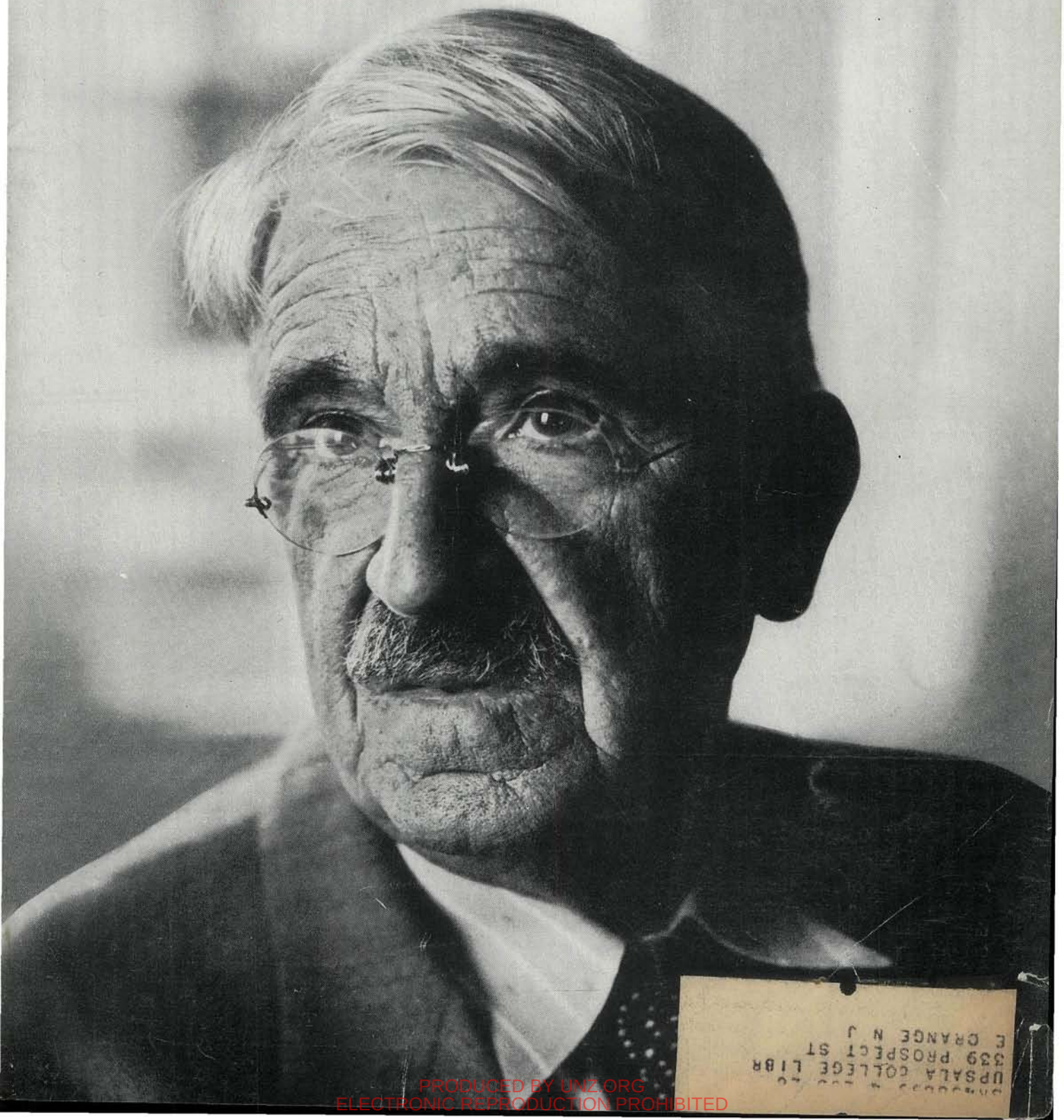

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Santo Domingo, Santa Maria and San Antonio. Photograph by Elliott Erwitt.

Puerto Rico: civilized a hundred years before the pilgrims landed

THESE ANCIENT figures are Puerto Rican *santos* — carvings of the saints. They are only eighteen inches tall and they are made of wood.

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The earliest Puerto Rican santos were carved by Spanish missionaries. The art survives. Humble. Sometimes almost naive. But it is an immemorial link with that lovely old culture that flowered in Puerto Rico over a hundred years before the pilgrims landed at Plymouth Rock.

Today you can see many beautiful santos, new as well as old, in Puerto Rican galleries. Look especially for the figures of the Magi. They are usually on horseback and have a quiet charm that is all their own.

Isn't it pleasing to know that the graceful traditions of Old Spain still pervade this lovely island? You may read about hotels and factories going up by the dozen. And they are. But you can still find tranquility in shaded patios — and the hush of devotion in cellar-cool churches.

The friendly people of this sunny land intend that you always shall.

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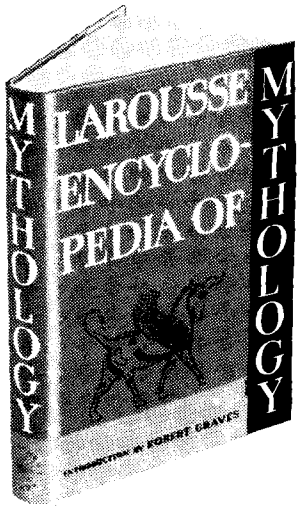

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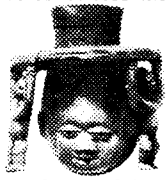

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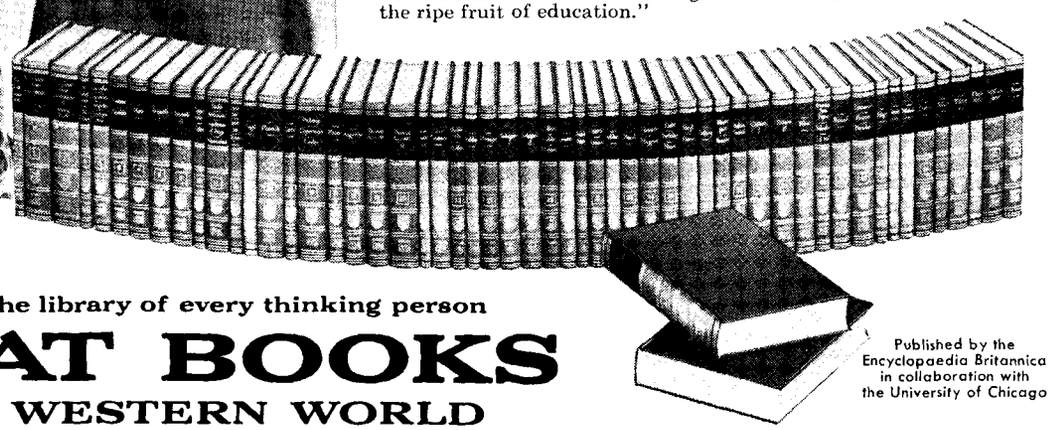

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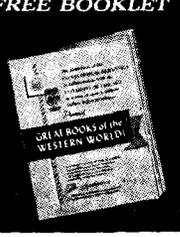

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THE PHOENIX NEST

Edited by Martin Levin

CAN YOU FINISH IT?

"*AND that's the latest edition of 'News Around the Clock,' brought to you by the* New York Daily News, *the paper that reads faster and livelier.*"

That comes over the radio every half hour or so, and it seems to me that there is an unfinished sentence hanging around there somewhere. Faster and livelier than *what.*

In an effort to complete this sentence I have tried a number of finishes, but none seems to work. For example:

"Than a rabbit." (I don't think even the *Daily News* would claim that. Funnier possibly—but not faster and livelier.)

"Than it used to." (Well, maybe, but I don't remember the old slow and deadly *Daily News* very well.)

"Than it ought to." (This, I think comes close.)

"Than *The New York Times.*" (Also a promising candidate.)

"Than your grandmother." (Now here they would have an argument with me. My grandmother—both of them, really—were very fast and lively. Well, I don't mean to call them fast, exactly—it isn't right to call your grandmother fast, I realize. But they would both have given the *Daily News* a good run for their money.)

"Than 'War and Peace.'" (Well, probably.) —GEORGE S. KAUFMAN.

• • •

THE HOUSE WITH GREEN SHUTTERS

"HERE is a box with some of your junk," says my wife. "Why don't you go through it and throw out whatever you don't need?"

"Of course," I say. "I shall do it right away. Most of the things should have been thrown out ages ago."

I open the box. A few letters, pictures, a postcard, two old, almost defaced certificates with official seals, a book.

The letters: not very interesting, just letters. "Dear Misha," "Dear Friend." One letter begins in the old-fashioned pompous manner of a bygone era: "*Milostivy Gosudar*" (Gracious Sir). Some signatures are illegible and I cannot make out who wrote the letters. Other signatures are legible but I no longer remember the people. An envelope but no letter. The address is in my father's handwriting. It was sent to me from Petrograd. It is postmarked 12.9.18 and it bears a rubber-stamped legend: "Opened by Revolutionary Censorship."

The photographs: a man in a military uniform, a man in a Russian embroidered blouse, a pretty girl with braids. The man in the uniform is my former commander; I have no idea why I kept his picture—I hated him. The man in the blouse is someone I ought to know but do not. He looks like a writer or a waiter; no one else ever wore those elaborately Russian blouses. The girl with the braids: Varya, my first true love. The braids were flaxen, the eyes, blurred and colorless on the picture, are still lustrous and blue in my memory; the nose was merrily upturned. She gave me the photograph to keep forever. "Promise," she said, "forever." I promised.

A program of a concert. Part of it torn off. The name of the performer, the place and date of the concert are missing. I look on the reverse side for some telling note but there is nothing on the reverse side.

The certificates: one signed by the Food Commissar of my hometown, Novgorod, entitling me to purchase one quarter of a pound of bread daily in the Municipal Bakery No. 3. The second is a certificate issued to me in 1919 by the German border authorities to the effect that, having entered German territory from Russia, I was properly quarantined and duly deloused and, consequently, made fit to rejoin the civilized world.

The book: it was printed forty years ago in Russia on atrocious paper. If one touches it, it begins to fall apart in myriad fragments, like confetti. It is entitled: "The House with Green Shutters."

I have brought the book with me from across the ocean. I have carried it, together with all the other things, through all my travels in the New World. Wasn't the house in which I was born, in which I lived once upon a wonderful, miserable time—a house with green shutters?

"I've looked over the contents of the

(*Continued on page* 12)

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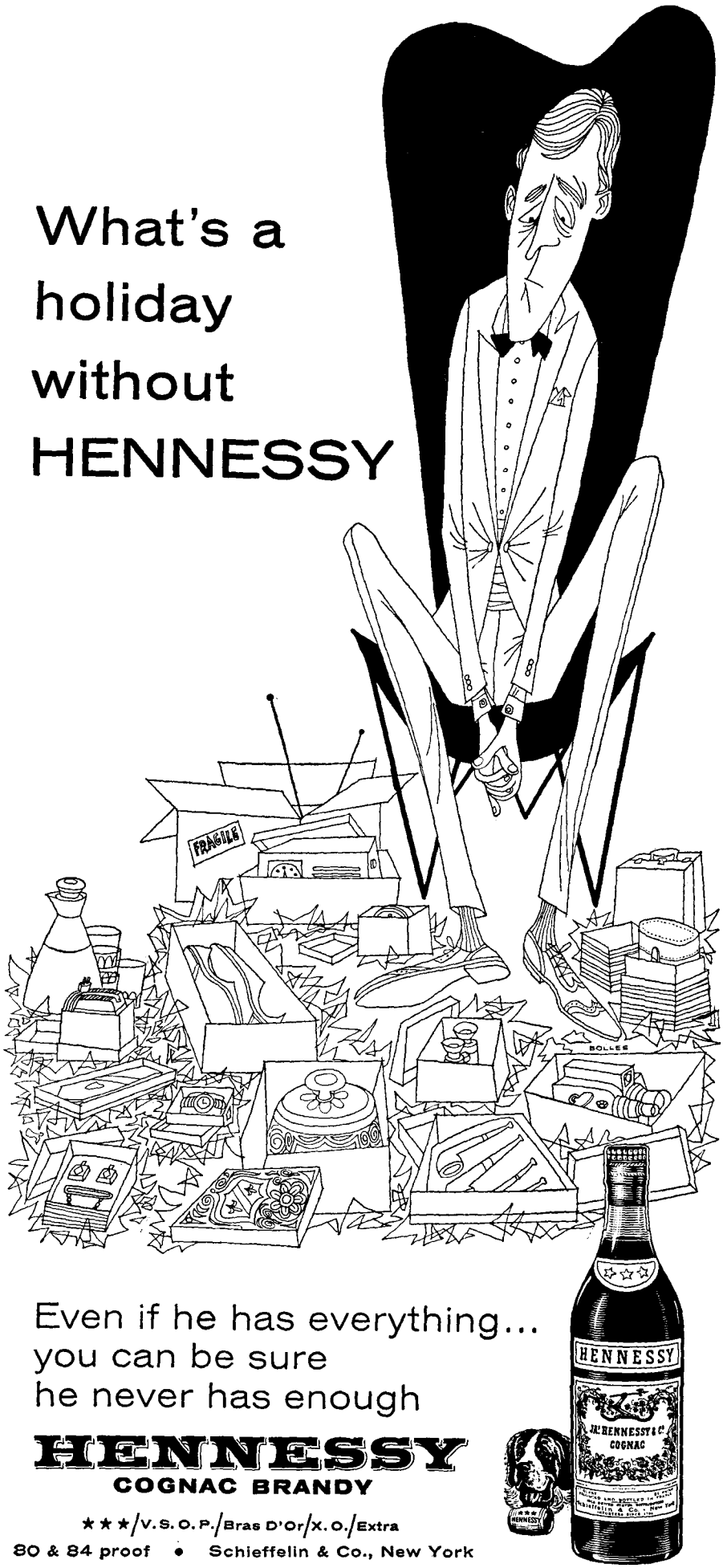

(Continued from page 6)

box," I say to my wife. "There is absolutely nothing I'd care to throw out."

—M. K. Argus.

• • •

THE BIG READ

I HAD JUST finished a late-ish dinner at home the other evening when I made a familiar resolve to catch up on my serious reading. "Yes sir," I told myself, "me for a good constructive book."

Purposefully brushing the dust off some titles on my bookshelf, I finally decided on Edmund Wilson's "To the Finland Station." Unfortunately, before settling down to it, I first glanced through my local newspaper. My eye never got past the television page and an ad that announced in large agitated type: "THE BIG PARTY BY REVLON. Rock Hudson will be your host! You'll join unpredictable Tallulah Bankhead and enjoy a rare performance as the Will Mastin Trio presents Sammy Davis, Jr. and you'll meet those bright stars of show business Lisa Kirk, Mort Sahl, and Esther Williams. Don't miss it!"

How could I?

Ninety minutes and a bagful of potato chips later, I ruefully pondered the unturned cover of my Anchor edition of "To the Finland Station" ("A study in the writing and acting of history . . . Vico, Saint-Simon, Taine, Michelet, Fourier, Marx, Engels, Lenin, Trotsky," etc.). Suddenly the cure for my weakness and I'll wager, that of millions of others presented itself. Now then, Messrs. Doubleday, Knopf, Macmillan, Atlantic-Little, Brown—just suppose that on the cover of the book I took down from the shelf there had been printed in large agitated type:

"Tonight's the Night! Sit Right Down and Read 'TO THE FINLAND STATION' BY EDMUND WILSON. Join author Ed Wilson, your genial egghead host, and his gallery of greats . . . the unpredictable Leon Trotsky and that 'rebel with a cause' V. I. Lenin, presented by the famous Marx-Engels duo. Thrill to the insights of Julie Michelet and enjoy the way-out theories of that inimitable double-dome, Saint-Simon. You'll meet these and other big names . . . Hipp Taine, Ernie Renan, and the one and only Anatole France . . . and you'll be amused by our own early American socialists—folks like Robert Owen and his Owenites. You can find them all by just turning the pages of this book . . . TONIGHT!"

Now if I'd had that kind of come-on, there'd be potato-chip stains on the pages of the book this very moment. As things are, however . . . say, look at this big ad for "The Chevy Show." What a lineup! —J. M. Flagler.

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TRADE Winds

JOHN LEGGETT, Houghton Mifflin editor who is having his first novel "Wilder Stone" published by Harper, doesn't feel in the least bit jaded about the forthcoming January event, in spite of his years in the business.

"I'm convinced," he says, "that a barber gets more pleasure out of a good shave than a man of any other calling."

OUR TRUSTY CORRESPONDENT, lithographer Michael Gross, is back again with a tale of a publisher who couldn't decide in which of two buildings to mount a handsome bronze anniversary tablet. "I told him," says Gross, "that the only solution was a plaque on both your houses."

THE WORLD OF CULTURE reaches even into the Mafia. When Big John Ormento was picked up in his Bronx hideaway, police found a copy of Fred Sondern's book "Brotherhood of Evil: The Mafia," with Ormento's name and description carefully underlined.

OVERHEARD ON THE CAMPUS this fall, one freshman to another: "Don't be so sophomoric!"

ON A MANHATTAN movie marquee, the following was noted by one of our sharp-eyed correspondents: NOW PLAYING—SINS OF CASANOVA—AIR COOLED.

IN THE FOLLOW-UP DEPARTMENT, Grove Press and New American Library have kissed and made up their differences over the rival editions of "Lady Chatterley's Lover," and all is forgiven.

The event has not, however, stemmed the tide of comments about the book. Writes Donna Bentley, of Columbus, Georgia: "I suppose you know what they called a Venetian blind at Wragby Hall: Lady Chatterley's Louver, of course." And Manfred Darmstadter, writing from New Jersey, feels sure that the good gamekeeper was able to bag enough fowl for him to serve a dish called Lady Chatterley's plover. Don Fitzwater, of Scarsdale, N. Y. writes to point out that a gamekeeper is bound so closely to his landlocked occupation that he was obviously nothing more than Lady Chatterley's lubber.

ALL THIS SHOULD put an end to the whole grisly business, but it doesn't, quite.

A suburban matron was begged by her nursery school daughter to allow her to carry a book bag to school, just as the older children did.

To fill the bag out, the youngster appropriated a few items from the house which were not discovered until the mother dropped the child off at the school door. The items were: 1 aspirin tablet; 1 cigarette; and one copy of That Book—unexpurgated edition.

IT SEEMS ODD that the press has not picked up to any extent the story behind a recent Harper book "Further Than at Home," by 22-year-old D'lynn Waldron, who left her home in Pepper Pike, Ohio, to see the world not too long ago, and is now reported secretly married to Prince Himalaya of Nepal.

We lunched with Miss Waldron not long ago, just before she took off for Europe for a purpose she would not disclose. Seems that the entire Nepalese cabinet is up in arms over the entire situation, on the assumption that the Prince *plans* to marry the young American, but Miss Waldron would neither confirm nor deny the fact that she *already* was married to him.

The story is somewhat of a cross between the Grace Kelly and Wally Simpson incidents: a document issued by the Nepal cabinet on January 2, 1959 indicates that *if* the Prince marries Miss Waldron, he will "be deprived of his present status, hereditary rights, and the membership in the Royal family . . . that said woman must accept the Hindu religion . . . that His Royal Highness will have his name removed from the Civil list and will be entitled

only to the allocation or other emolument granted by His Majesty's Government."

The document goes on to point out the reasons for the Cabinet's disquietude: the fact that Miss Waldron is a foreigner, a non-Hindu, and that the case is without precedent in the Shah Dynasty.

In a very matter-of-fact way, Miss Waldron admitted that when she went

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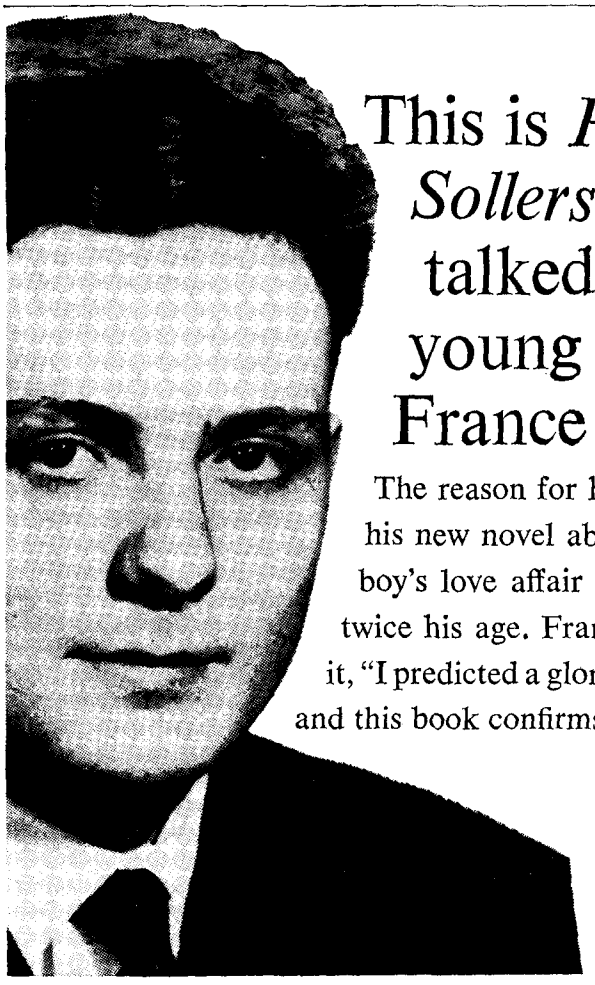

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to Hawaii to meet her prince, she was drugged and abducted by his enemies, who were after (and got) some papers he had given her for safekeeping.

The Prince, who begins his letters to her "Hi, Lynn . . ." is apparently quite an active gentleman. He plays championship chess, sings classical music in a rich baritone voice, plays the violin, and developed a trick knee as captain of the Katmandu soccer team. When he came to visit Miss Waldron and family in Pepper Pike, he mowed the lawn and helped stack the dishwasher, and found time to propose after her 22nd birthday party.

This much is known. But all the pressure in the world would not bring Miss Waldron to admit that she was married already, and the mystery still remains.

A LOT OF AUTHORS are moving from the stage and camera to the printed page these days—and vice versa. Moss Hart has come along with his disarming personal story in "Act One," to prove himself as apt an author as he is a playwright. Meanwhile, Ira Gershwin has packed together his delightful lyrics from his many stage and screen successes, along with amusing and informative footnotes to them in "Lyrics for Several Occasions." The refreshing thing about his book, aside from the lyrics themselves, is his telegraphic style, unembroidered with lengthy narrative side trips.

We visited his diggings at the Hotel Gotham recently to try to probe the talent which has been able to produce such hits as "The Man I Love," "Embraceable You," "A Foggy Day in London Town," and dozens of other standards which have stood a sturdy test of time.

"I work almost invariably from music already written," he said, "and very rarely have to ask the composer to change any of his cadences. I find the best lyrics are those which are really just rhymed conversation. I like to keep them succinct and easy to understand, without purple passages."

He defends the use of clichés in lyrics, claiming that when they are sung, they assume a whole new, fresh color. As far as prose writing goes, he found it just as hard, if not harder, than the lyrics themselves.

"There's a rhythm to everything, including prose," he said. "And if I had known what I was getting into, I might never have started the book."

Fortunately, he didn't know, and the book is here for a long stay.

MEANWHILE, ROBERT PENN WARREN has gone in the other direction: from the printed page to the stage, with the perennial property "All The King's Men," which has just opened to appre-

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ciative reviews off-Broadway after its marked success as a Pulitzer Prize novel, and later a motion picture.

"Funny thing is," Warren told us, "that the whole story started in play form in 1938, and now it's just completing the full cycle. Finished the verse play in Rome in 1940, showed it to a few friends, and then put it away. Picked it up again in '43 to revise it

under the title 'At Heaven's Gate.' Then it became obvious that I needed more elbow room, but not until after I finally got one version of the play out under the title 'Proud Flesh.' By 1946, I had finished the novel in its final form, and I haven't looked at it since 1948.

"The new play is entirely different from all the other versions, and now this is coming out in book form, just to add to the list."

Warren uses the same technique in creating both the dramatic and fiction form: he shuts his eyes to see and hear his characters, and like Gershwin, he believes that prose has its own definite rhythm.

WE HAVE FOR A long time been tempted to try to track down a joke to its original source. We picked one up, along with a fresh, clean notebook, in midsummer, and set out on The Great Search.

Exactly ten weeks and 106 actual phone calls later, we not only were nowhere near the source of the joke but, a) Jack Paar told it on the air; b) our colleague printed it in the alternate-week TRADE WINDS; c) seven people told it to us, by actual count, in a single day; d) an informant notified us that he was sure he had traced it to the Ziegfield Follies of 1919; e) another informant reported that he had traced it to Homer.

The project is now canceled.

—JOHN G. FULLER.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1338)

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(Suggested by J. C. Betz)

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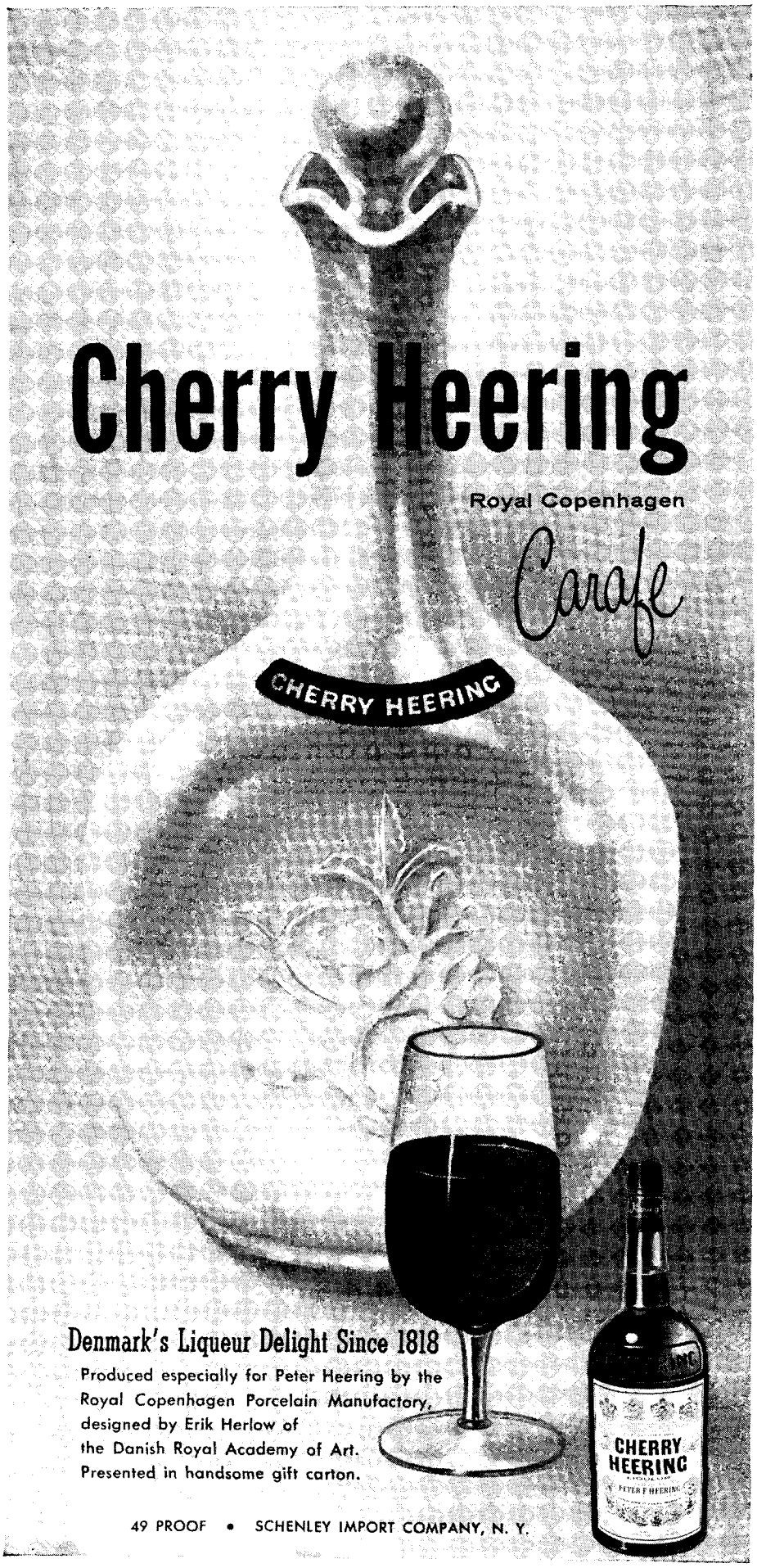
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—Nat Fein (New York Herald Tribune).

JOHN DEWEY

1859-1959

THIS issue of Saturday Review *commemorates the centennial year of the American philosopher and educator, John Dewey, and attempts to appraise his significance today and in the immediate future. For Dewey, a giant among American thinkers in his lifetime, continues through his teachings to exert a strong influence on contemporary American thought—particularly in connection with the extended and productive debate over America's educational policies. Our editorial consultant is Professor Francis T. Villemain, of Rutgers University. Contributors to the issue include Professors George Geiger, of Antioch College; Robert Mason, of the University of Pittsburgh; Sidney Ratner, of Rutgers; David W. Adams, of Western Michigan University, and a group of young philosophers of education who here submit a manifesto entitled "John Dewey and Creative Education." The photograph captions were written in cooperation with Mrs. Roberta Dewey, his widow. The photo above was taken in 1950 at a party celebrating Dewey's ninety-first birthday. Among the celebrants were his adopted children, Adrienne and John Jr., and schoolmates.*

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Saturday Review
NOVEMBER 21, 1959

PREFACE TO A CONSISTENT PHILOSOPHY OF EDUCATION

BY GEORGE GEIGER, *professor of philosophy at Antioch College, past national secretary of the American Philosophical Association, a former journalist, and author of the recently published book "John Dewey in Perspective."*

HAD John Dewey been alive on October 20th, the centennial of his birth—and he missed it by only a little more than seven years—he might well have forgotten to have come to the celebration. After all, there had been the seventieth, eightieth, and ninetieth official birthday parties, plus the *Festschriften,* and it might have been getting a little monotonous. The embarrassment and more than usual absent-mindedness he had displayed at some of the earlier ten-year commemorations might now have kept him away altogether. Except for this: Although Dewey became decidedly uncomfortable under the assault of adulation, he relished frontal attack—and attack is what he would have been getting today. In the generation since his retirement from Columbia, his ideas—or at least what has passed for his ideas—have become a kind of football to be kicked around all the way from the school district to the White House. He would have enjoyed the game.

He would also have appreciated, I believe, the cooperative venture which follows. For one thing, the essay is neither an expression of a reverent piety nor is it simply one more attempt to tell "what Dewey really meant." (It may be recalled that he once spoke in a wry way about "the young men who will make reputations explaining what I have said.") The effort here is neither one of discipleship nor of mere exposition. Instead, the attempt is to extend Dewey's suggestions to new fields or, at any rate, to new developments within familiar fields.

This kind of extension is itself the most fruitful tribute that can be made to Dewey's philosophy, and it is the absence of such development that has provided his critics with their sharpest weapons. For the very heart of Dewey's thought—the expansion of critical inquiry to all problematic situations—is necessarily promissory and futuristic; this is why it is both exciting and vulnerable. The vulnerability has been widely exploited. Where, it is asked, is the political technology which must be developed if Dewey's brave-sounding liberalism is to be realized? Where is the evidence that a science of values is emerging or can emerge? Why have so many of his once-radical proposals in education degenerated into clichés and dogma? I must leave these questions unanswered but without prejudice to the possibility that answers to them are already being made. But this type of criticism, putting Dewey's own pragmatism on the defensive because it itself has not yet showed any verifiable consequences, is intelligible. (Which is not the case with another kind of criticism, to the effect that man has already had ample opportunity to apply critical inquiry to all phases of his life and—look at the results!) Dewey recognized the challenge to construct a program on the foundation of his instrumentalism, but candidly admitted that he himself had done little to devise the necessary techniques.

It would perhaps be going too far to say that the following joint enterprise supplies—if only in the field of education—such necessary techniques. But the careful reader will find in what the present writers are going to call Creative Education the outline of a fresh and provocative program. It is a program underscoring the kind of experience Dewey called esthetic, experience completed and fulfilled. Now, the word "creative," as Jacques Barzun among others has recently pointed out, has become largely cant; worse than this, he finds a distressing inverse ratio in our culture between the fine arts and intellect. Whether this is the case or not, no such incompatibility appears in the following suggestions. On the contrary, the attempt here is precisely to effect a fusion of instrumental and intrinsic. The writers use the idea of *quality* as a means to achieve such fusion, and they take great pains to draw together the qualitative and the "intellectual" and to avoid that general fragmentation of experience which many critics find to be so devastating a characteristic of American life.

SUCH a fragmentation appears to be the contemporary expression of an abiding cleavage in Western culture, a persistent dualism between polar concepts like mind and matter, ends and means, values and facts, and, in present-day controversy, the humanities and the sciences. Now, Dewey's long-time effort has been to reduce such dualisms, above all, the ends-means dislocation. This is possibly the most notable effort of his philosophy—perhaps "notorious" is the word, since it tends to contravene a distinction than which none is more popular or plausible. But this taken-for-granted distinction loses its force once we turn to esthetic experience. Here everything intermingles; the fitting together constitutes the quality of an esthetic experience. As Dewey puts it: "All the cases in which means and ends

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are external to one another are non-esthetic. This externality may even be regarded as a definition of the non-esthetic."

Take, for example, a painting. Here the end pervades the means. It would be entirely out of place to say that a certain brush stroke or a particular use of color was "merely" a means of achieving something else—the painting. True, now this and now that aspect of a work of art needs to receive a special stress, and one may even distinguish between the "intellectual" and the "esthetic" components of the work—but only, as Dewey puts it, in terms of the place where emphasis falls in a constant rhythm of creation or appreciation. Means now are not "merely" means, nor are ends only honorific and set off superlatively by themselves.

IT IS, therefore, a shrewd and happy choice the present writers make in selecting esthetic quality as an attempt, if only in the field of education, to bridge that yawning chasm between techniques and goals, between methods and content, between, finally, the sciences and the humanities. Not only would John Dewey have been in accord with such an attempt; he would also, I believe, have welcomed it as an implementation of some of his basic premises.

He would also have welcomed the concentration here upon schooling. Dewey was always perplexed that many modern thinkers did not take "education with sufficient seriousness for it to occur to them that any rational person could actually think it possible that philosophizing should focus about education as the supreme human interest in which, moreover, other problems, cosmological, moral, logical, come to a head." On the contrary, too often has there been a patronizing and derisive dismissal of "education" by the self-styled intellectuals; indeed such peremptory dismissal virtually certifies the dismisser as a scholar and a gentleman. That a good share of responsibility for such a tragic misperception must be debited to the colleges of education cannot easily be denied; and the reason for this seems to have been, at least in part, the failure to develop a consistent *philosophy* of education.

These next pages constitute a preface to such a philosophy. They are written by relatively young men who find Dewey's presuppositions alive and challenging, and who therefore have simply put aside the stereotype of him as one whose ideas are now somehow quaint, and old-fashioned, and no longer relevant. An essay of prospect and adventure like this provides a welcome contribution for the opening of a second century of John Dewey.

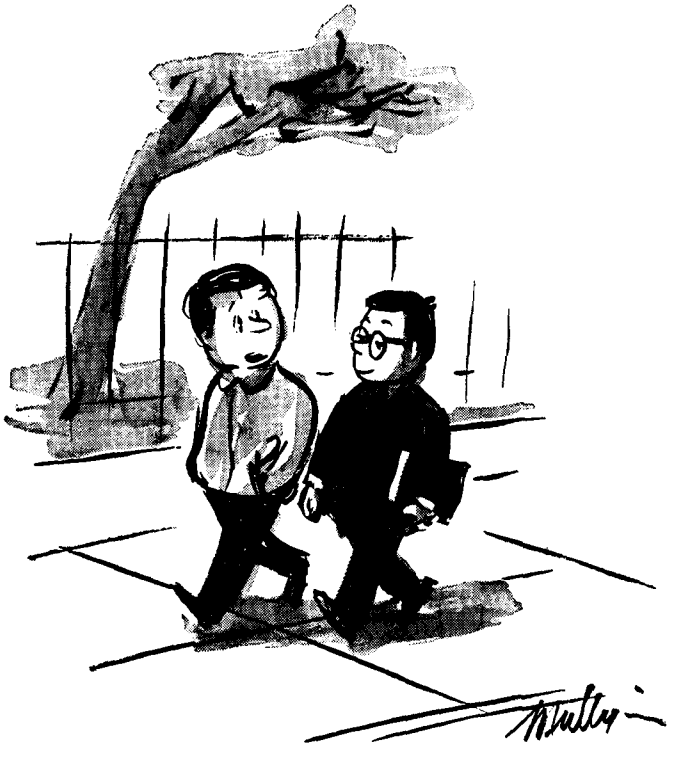
A SALUTE AROUND THE GLOBE

By SIDNEY RATNER, *professor of history, Rutgers—The State University, chairman of the John Dewey Centennial Committee*

THROUGHOUT the year 1959 celebrations of the one-hundredth anniversary of John Dewey's birth have been held in the United States and the rest of the free world to honor his contributions to the advancement of democracy, free scientific inquiry, and humanistic naturalism. In anticipation of this world wide movement, various figures in diverse fields came together and created the John Dewey Centennial Committee in order to coordinate the programs and activities of different groups that were working from the center of their own interests and vision. The Executive Committee consists of such well-known philosophers and educators as Sidney Hook, Horace M. Kallen, Ernest Nagel, John Hermann Randall, Jr., George Axtelle, John Childs, James Gutmann, Gail Kennedy, Harry W. Laidler, and Jerome Nathanson, with H. Standish Thayer as secretary. This Committee has been supported by a National and an International Honorary Committee, with noted thinkers and public officials from many of the free countries in Europe, Asia, and the Americas. Among those who serve on the National Honorary Committee are Justices Hugo Black, Felix Frankfurter, and Learned Hand, Senator Paul Douglas, ex-Senator Herbert H. Lehman, the Honorable Chester Bowles, former Ambassador to India, Dr. Alvin Johnson, president emeritus of The New School for Social Research, Dr. P. W. Bridgman, Nobel Prize winner in physics, A. A. Berle, Jr., former New Deal adviser to President Roosevelt, and Agnes Meyer, publisher of the *Washington Post*. The International Honorary Committee includes Prime Minister Ben-Gurion of Israel, Dr. Hu Shih, the great Chinese exponent of Dewey, Professors Masaaki Kosaka and Yoshio Nagano in Japan, Dr. Gunnar Myrdal of Sweden, and other notables in the British Isles, Germany, Holland, Italy, Austria, Norway, Argentina, and Brazil.

The admirers of Dewey in the United States have honored him by lectures and discussions that used his key works and ideas as the springboard for exploring present and future problems. The American Philosophical Association, Eastern Division, presented a Dewey

(*Continued on page* 53)



"O.K., so you grow up to be President, and you even get re-elected, that's still only eight years. What do you do with the rest of your life?"

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DEWEY AND CREATIVE EDUCATION

A manifesto signed by Joe Burnett, *University of Illinois;* Hobert W. Burns, *Fulbright Professor at University of Chile;* Nathaniel L. Champlin, *Wayne State University;* Otto Krash, *Yeshiva University;* Frederick C. Neff, *Wayne State University; and* Francis T. Villemain, *Rutgers—The State University, this document is the product of a close cooperative effort in which Dr. Nathaniel Champlin worked with Professor Villemain as co-editor. Modifications suggested by the participants were then embodied. The signers disagree on many matters. They are not philosopher-kings, and represent no organization. However, they feel sure they are not alone in advocating the point of view expressed here.*

1. Education in Society

MUCH OF progressive education has parted company with John Dewey. The vitality imparted by Dewey to the original movement has been lost in a maze of vagueness, contradictions, and ambiguities. As a designation, "Progressive Education" is useless, a misnomer. Even when it first appeared, the name was used to encompass conflicting outlooks. So many competing conceptions and practices have gathered under its umbrella that it has become vulgarized to the point of specifying no longer any distinctive educational pattern.

In this joint declaration we offer a restatement, reaffirmation, and renaming of Dewey's original insights, joined with fresh analyses and conclusions. If the general outlines sketched here should obtain wide support they might bring about a turning point in contemporary public education. The effects of such redirection would be felt throughout our society at crucially significant points. Public education, therefore, is not a matter simply to be left to the academicians. It is a matter for public decision and policy.

The original Dewey-inspired educational movement was distinctive because it deliberately reflected scientific and democratic developments in our culture and because it projected broad outlines for an educational program designed to confront what was envisaged as the tasks and opportunities of a civilization.

The content, methods and objectives of education will be fashioned responsibly only when the social setting of our time is assessed and a worthy future projected. This historic insight still holds urgency and meaning for those who believe the public school is a social institution capable of contributing to the realization not simply of personal goals but of ideals to be shared by all.

The school as a major social agency is an instrument through which the people of a civilization may in significant measure determine the kind of life to be lived. Franklin and Jefferson early saw that widespread education was a requirement for a self-determining society. But education is a necessity for totalitarian societies as well. It remained for Dewey to emphasize the distinctive character of an education calculated to maintain and extend a democratic social order.

THE VIEW that sees the schools as a crucial asset for perpetuating and extending a prized way of life, a view not only held by some of our founding fathers, but also expressed in state constitutions and compulsory education laws, appears to be overlooked by a staggering number of Americans. Far too many see the schools simply as a device for furthering an unenlightened self-interest. Economic advancement, social mobility, managerial power, "conspicuous consumption," and a vast array of similar objectives join to provide the "what's in it for me" approach so dominant in our public mind. We have yet to realize the potential of the school for helping obtain social as well as individual ideals.

Another major component in Dewey's intellectual structure is a fresh and philosophically articulate delineation of the general characteristics of democracy and the education it requires. True, the outline of these general characteristics is not exempt from criticism and modification. But it appears to us that Dewey's ideas on democracy are the soundest, most comprehensive, and most fruitful set of conclusions yet enunciated. Though neglected, they stand as a set of principles for American democracy and for free men everywhere.

Where some classical philosophies of nature and, indeed, philosophies of politics, saw change to be an abomination, along with many others Dewey viewed change as an opportunity for rebuilding and improving the human scene. Thus a democratic society would necessarily be a society in which nothing is exempt from examination and possible reconstruction. Democracy is a flexible social arrangement. Further, the social change is not guaranteed or automatically directed by a set of eternal verities. Therefore, continuing conflict and unfettered debate about desirable directions distinguish this sort of society. It also follows that this kind of society is precarious and not automatically self-perpetuating. Its future is guaranteed only to the extent men are equipped with the intellectual skills and loyalties that permit such a future to be realized.

DEWEY found no source or warrant for values and ethics outside human intelligence. He found the moral authority for democracy in its people. People arguing, debating, and deciding together become the locus of authority for a democratic society. Nor will the good *necessarily* emerge from this. Science and democracy come together at this point. Controversy, inquiry, and the free play of ideas hold the promise of the good if they are regulated by the broad outlines of a common procedure for reaching common conclusions—the method of science. To this one should add that the good provided by a democratic society is realized only in human experience. Hence in a democratic society

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individuals are treated as ends and not as means.

In these times of unprecedented commonizing influences such as mass production, distribution, consumption, and mass communication, the distinctiveness of individual contributions to life is being suffocated. Yet anything, whether of mass or minor proportions, may be a resource if conditioned and guided by unique departures, thus making certain that individual contributions are not snuffed out.

Specialization constitutes another potential strength and danger. The strength of specialization both promised and already achieved is revealed in the range of products, experiences, and services which have vastly expanded life's alternatives. The danger is that specialization which breeds more specialization will, if undirected, tend toward fragmentation in social life: there is no community in such fragmentation. The creative activity of the individual is poured into the restricted confines of his particular field of work. The potential richness of individual life, if not curtailed already, is in jeopardy. We need a creative orchestration in which the various specialties are related into mutual support and given social direction. A grasp of the potential human estate will prod individuals into releasing their creative impulses in a spectrum of experiences. The promise is one of a breadth and an enhancement for personal life obtainable only in a highly specialized civilization.

BUT these ideals are utopian if they are not related to the cluster of problems which issue from another defining characteristic of this period in American history. Within the life span of the mature American our nation has come to command powers dominant in the world. The role of international leader is upon us in political, military, economic, industrial and scientific affairs. Unfortunately, it seems to embarrass many Americans that we are making a bid for artistic leadership, too.

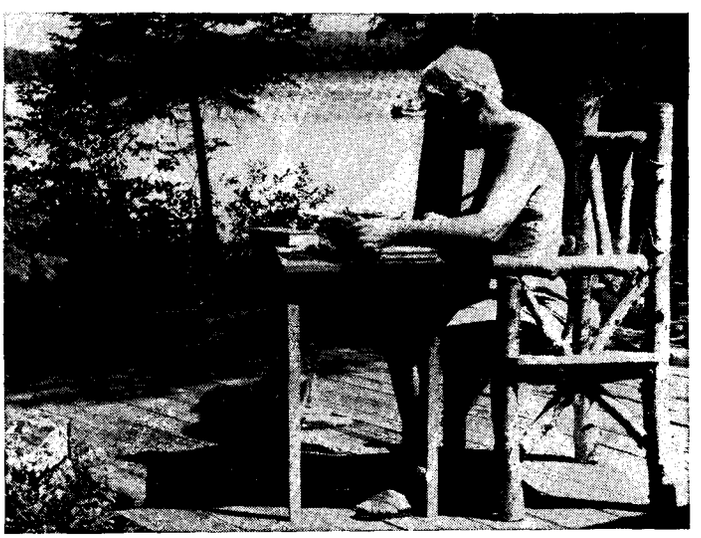
Our newly acquired status is one of staggering import. The consequences of our disposition of our powers, used, misused, or not used, already shape the character of the world. Needed is a modern, bold, and comprehensive vision to direct the use of our powers and to shape the consequences. Old answers to problems growing out of the new relationships between nations no longer effect acceptable resolutions. Nothing less than the survival of what is precious to free men is at stake. And what is of enduring worth to free men can survive only as creative efforts are directed to its refinement and generous distribution.

Another trait distinguishing our times is evidenced in our previous reference to the inadequacy of traditional solutions to problems among nations. We are now witnessing a fundamental and sweeping reassessment of our classic and most general directives—historic value systems. The conflict between the past and the present exhibits itself in the moral predicament that modern men face. The dilemma exists whenever men attempt to live with mutually incompatible ethical schemes—with one set of principles justified in terms of their consequences in ongoing experience and another set justified on some other basis. The chord of moral dissonance is struck as we shift among alternative principles in such areas as sex, business, family life, religion, education and the arts. A central difficulty throughout is the cleavage between claims as to the source of moral authority: on the one hand human intelligence, and on the other hand something nonhuman, either in nature or beyond it. The problem for contemporary creative thought is threefold: the many facets of modern life must be brought within the ken of appropriate principles; comprehensive social ideals must be forged and receive widespread affirmation; and some common procedures for dealing with the plethora of conflicts—personal, social and internal—must be cultivated as shared features of the American mentality.

Another feature distinguishing these times is to be found in accumulated cultural accomplishments which if deployed properly would stimulate activity on a new social frontier. The political, economic, technological, geographic, and managerial areas, though still contexts for significant problems and efforts, no longer constitute major new horizons. Accomplishments in these contexts are properly viewed as necessary antecedents to new possibilities. The task is to exploit and develop possibilities for the heretofore neglected affective-qualitative element which pervades our experiences. Qualities of experience now available to men make a poor showing when contrasted with what could suffuse life.

PRELIMINARY moves toward a new cultural adjustment already are in evidence. Notable among them are preoccupations with the character of family life, the atmosphere within which we do our work, the character of our neighborhood settings, the design and décor of our homes, the growth of symphony orchestras, and the general area of our manners and deportment; the movement away from the "greasy spoon eatery," which has yielded to the skills of interior, architectural, and industrial design; new clothing and attention to grooming; the expanding market for books, magazines, art films, reproductions of paintings and sculpture; and the raised social status of painters, architects, poets, musicians, actors, sculptors, and dancers. These are but samples of the movements that may give our culture a new and defining characteristic.

This vision of the esthetic frontier, together with our assessment of the present human estate, forms the perspective upon society from which we forge the tasks, the materials, and the methods for a modern education. Such an education—a Creative Education—would nurture minds intolerant of such immoral responses as cynicism, apathy, complacency, hysteria, and despair. It would cultivate a new American mind continuous with much of our tradition—a mind that is aggressive, inventive, and frontiering—and also it would cultivate a mind dedicated to, and competent in the creative extension of, these qualities in personal and associated life. Creative Education is an outstanding necessity. Securing such an education is an immediate, practical and imperative problem for the American people.



Summer silhouette—John Dewey in Nova Scotia, c. 1950. Other summers were spent in Pennsylvania at Mrs. Dewey's family home.

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2. Creative Intelligence

DEWEY'S conception of intelligence was pivotal in shaping one phase of the educational movement called Progressive Education. His broad conception still stands as the most fruitful idea for directing the work of education and for shaping the theoretical framework of the social sciences.

His is a view of intelligence which is in sharp contrast with historical theories, many of which still provide the theoretical architecture of present-day schooling. Dewey held these traditional notions to be "prescientific" because they do not permit us to predict, accurately describe, or test. Views which make intelligence inaccessible to scientific scrutiny accordingly are rejected. For public education it is particularly indefensible, let alone unscientific, to consider intelligence or mind as an unobservable something inside an unspecifiable somewhere. Intelligence is not to be conceived as an inner force, faculty, latency, drive, instinct, cosmic power in finite form, or psychic mystery whose presence is claimed on the basis of what is alleged to be its observable manifestations. Nor is intelligence exhausted in the act of drawing conclusions from premises.

Building on the thought of Charles Peirce and William James, John Dewey held that intelligence is a process, procedure, or function, that may operate upon all manner of subject matter. Mind, thought, or intelligence "is an adjective (or better still, an adverb)." It is that behavior or activity of the human organism in which a desired future is used to organize things, activities, ideas, instruments in such a way that the end is obtained. More abstractly, it is the procedure of deliberately ordering means to "ends-in-view." It is acquired by homo sapiens only in a social setting.

Dewey's writings on intelligence abound with the term "reconstruction." Here is an idea that has not been fully used by a great many of his followers, but is nevertheless central to his conception of intelligence. Reconstruction means refashioning, reworking, remaking, or reforming. The full act of intelligence does not occur save as some increment, some addition, or some newness accrues. It may be new in the history of man or it may be new in the history of any given individual person. Any departure from the past, however, is dependent upon the heritage of other intelligences. Here is at once the conservative and the revolutionary. Here too, is a definition of creativity. Creativity is an act of intelligence—an act in which intelligence sets standards for itself. Where it goes beyond all other intelligences it has been and continues to be judged a matter of signal importance.

Since intelligence may be evidenced as the housewife designs her home, dresses her children, prepares the meals, and acts to build interpersonal relations in the family, then, clearly, intelligence is not the exclusive property of those who are professionally engaged in the manipulation of language and number. The notion of intelligence as means and ends deliberately related does not apply exclusively to the realm of ideas. Tools, things, materials, and gestures, as well as ideas (in so far as they may be means and constituents of ends) are part of intelligence thus conceived.

Defined with such generic terms as "means," "ends" and "reconstruction," creative intelligence encompasses both affective-qualitative and ideational-cognitive pursuits. Further, such generic terms denote control, regulation, and order for the Dewey tradition. A program of Creative Education guided by this conception of creative intelligence cannot entertain impulsive opportunism, anarchism, or laissez-faireism. Nor does the program "throw the books away" or hopefully watch a "natural unfolding" of the young. A restricted, limited or blocked intelligence goes hand in hand with wild abandon or undisciplined wanderings.

A creative or inventive intelligence entails the rigor of questioning, challenging, criticizing, doing, and making. Creative intelligence is difficult, demanding, and oftentimes taxing, and yet it is the most deeply rewarding of human efforts.

3. Creative Experience

THE MOST central theme in Dewey's thought is not, as many believe, his ideas about science and the nature of knowledge. A conception more central in his thought holds that the qualitative pervades every experience and is, indeed, the province wherein men obtain their most cherished goods. In spite of the importance of the claim and its centrality in his philosophy, neither Dewey nor his followers made appropriate use of it in shaping early progressive or subsequent education.

In contrast with the popular view (which sees the qualitative or esthetic monopolized by the "fine arts") is Dewey's insistence that the qualitative-esthetic is an inescapable trait of what Dewey would wish to call a *genuine* experience. We cannot have an experience without it. Whether the experience is of a baseball game, a symphony, a business conference, a mathematical formula, a courtroom event, or a moment of affection, it necessarily has a qualitative character. Then, too, the qualities we name "anger," "excitement," "attentiveness," "dreariness" (together with others which are found in the many situations making up our lives) are matters which may be manipulated, orchestrated, or composed. When the stock broker in his office, the teacher in her classroom, the painter before his canvas or the drill sergeant before his squad singles out qualities and composes them deliberately, we have art activity. For in its generic meaning art is a procedure in which the qualities of experience are systematically composed and refashioned with a view to the future. As such, art is an affair of intelligence, and since this process is marked by reconstruction and the ordering of means to ends, it is an affair of *creative* intelligence.

The qualitative-esthetic performs a service function when it is used for assisting efforts to gain knowledge. A physicist has to muster a quality of experience called concentration in order to conduct his scientific work. On the other hand, and as Dewey points out, knowledge or scientific inquiry "is properly a handmaiden" to qualitative experience. It is the latter (and included here are the "fine arts") which is counted as the *summum bonum*. It is that experience of men which is of indigenous worth. As Dewey puts it: ". . . art—the mode of activity that is charged with meanings capable of immediately enjoyed possession—is the complete culmination of nature . . ."

Our view of Creative Education makes qualitative-esthetic affairs central in relation to the methods, the means and the ends of schooling. Art

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experience is not to be taken as a distraction from significant learning matters, as a frill or as something effeminate. We hold it to be a condition for obtaining in the lives of the young the promise of experiences far exceeding what we have been able to obtain for ourselves. Further, we hold it to be a means for obtaining creative advances in the fields of knowledge.

A heretofore neglected range of subject matters and skills gain singular prominence in the program of Creative Education. Increased pedagogical competences are demanded of the teacher. In the generic sense of the term he must be an "art" teacher (*i.e.*, a teacher of artistry) as he reconstructs purposively qualities of the classroom setting, his own costuming and gestures, relations between students and the qualities he selects as materials for instruction. Manipulation and reconstruction are to be mastered by the learners. A vast array of qualities must be located and made a part of the content of the curriculum in order that children may come to learn value and become critical of those qualities which may enter into formation of their lives and character.

THIS learning—this qualitative learning—will permit students to move upon the new frontier of our civilization. But such learning must be joined with studies which enable students to make discriminations between qualities and judgments about the adequacy of qualities in personal and social life. This is a new kind of social analysis and criticism and a new set of objectives for the young to develop in the community. Education so directed releases the young to conduct these civilizational assessments; social judgments become esthetic criticism. Here is an education calculated to counter the materialistic tendencies in our society.

4. Creative Inquiry

DEWEY'S general view of the nature of intelligence and intellectual method is firmly grounded in the actual methods of positive inquiry and the systematic subject matters which are the result of inquiry. It may be that his grasp of some of the techniques of positive inquiry is inadequate. But his program—that of coming to grips with the actual processes of inquiry and the bodies of knowledge that are established by successful inquiry in order to determine how learning takes place—is sound.

Failure to understand and directly examine the processes of authentic inquiry has led to such questions as "what do we know?" and "how do we know?"—the point of departure for many educational theorists. In these questions the separation of the *what* from the *how* establishes an artificial split between the product and the process of inquiry. The method of inquiry is divorced from the results of inquiry, and with this philosophic separation of ends and means a resultant breach between process and product is found in education.

John Dewey in 1922 — brains an "adjective."

That this breach still influences contemporary public education is witnessed by the fact that, by and large, our schools are dominated by what Dewey once called "the ideal of *product*." The mind of the average educator is still impressed by the commonsensicality of the Greek-inspired "thing-science," and a theory of learning which emphasizes the acquisition of information about things external.

Fundamental to the structure of our language is the subject-predicate form of the sentence wherein some property (the predicate) is attributed to some object (the subject). Our logic, being constructed along property-predication lines, reflects our grammar. In this classical formulation, properties are the basis for classifying objects, and the world is seen to be but an aggregation of objects (rather than relations), of things (rather than situations) with properties (rather than qualities). Since properties are the basis for categorizing objects, it readily follows that information can be organized in terms which put objects in their proper cubbyholes. This prescientific theory of knowledge places a great emphasis on names of things (nouns), so much so that knowledge is considered to be (in terms of process) the ability to categorize properly; therefore knowledge is *word*-dominated.

The influence of this philosophical position on education is far-reaching. The major teaching techniques used in schools are still but variants of the "teacher ask, pupil tell" type. Requests for information of the "What is . . .?," "How much is . . .?," "When did . . .?," and "Where is . . .?" constitute the bulk of classroom dialogue, and these questions are satisfied when a pupil gives the correct name, utters a noun. The child with a fly-paper memory is said to be gifted and, in order to develop this gift, he is often put in special classes where he is accelerated (*i.e.*, where he can answer next year's questions this year) or enriched (*i.e.*, where he can answer more difficult questions).

When knowledge consists in naming, in verbal regurgitation, it is little wonder that the pupil's curiosity, his imagination, his early enthusiasm for experience is dulled and often destroyed. It should come as no surprise that academic instruction, often from kindergarten through graduate school, is characterized by the importance of getting the "right answer" by feed-back rather than by creative inquiry.

The fact-packed curriculum possesses all the virtues of expediency. The emphasis on product, on educational ends defined in terms of sheer subject-matter acquisition, is made to order for the administrative mechanics of examinations, evaluation, promotion, public relations, and so on. The strict-subject-matter curriculum is easy to teach since knowledge of subject matter alone is demanded of teachers, and what is more, knowledge of subject matter that has been carefully defined, segmented, and laid out. Such a curriculum is easy to master, requires little effort, and provides tangible rewards in terms of letter-grades and silver dollars.

THE results of the product-centered school are readily seen. Compare the early enthusiasm for and in school of first-, second-, or third-grade children with the bored, indifferent, or hostile attitudes of older students. The routinization of education to achieve product-centered ends dulls the child's curiosity and stifles his imagination, and thus two of the necessary ingredients of creativity and inquiry are blunted against the stone wall of the rigid fact-oriented curriculum and a deadly ask-and-answer methodology. Genuine inquiry is defected at the hands of work-book directions with text memorization and

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times-table chanting *ad infinitum, ad nauseam*. The child learns to equate inquiry with asking the teacher; he appraises the results of inquiry in terms of the "right answer" in the back of the book. Creativity becomes equivalent to eccentricity, eccentricity to social maladjustment, maladjustment to hostility, hostility to insubordination—and insubordination clearly calls for restrictive measures.

When an undue emphasis is placed on product to the exclusion of process, when "what" is valued and "how" is ignored, this separation endows "the right answers" with a mystic value; it gives them a scientistic approbation; it leads to their unquestioning acceptance. In this sense it evokes conformity, and we see strange sights when education is frustrated in the name of education, when creativity in inquiry is diminished, when the esthetic and the scientific are disjointed, when inquiry is robbed of its esthetic base and values are screened out of inquiry. Under these conditions education becomes the sterile process of amassing mountains of data which by themselves solve no human problem but which are, paradoxically, justified for their "educational value."

In reaction not only to the overemphasis placed on the "information-please" theory of traditionalists, but in consequence of misunderstanding the mutually reconstructive relationship of ends and means, many so-called progressive educators have (mis-) read Dewey to say that means justify ends, that process or educational method constitutes the ultimate or worthwhile subject matter. These meta-methodologists, in pendulum-reaction to the evils of the eternal curriculum, introduced the child-dominated (not child-centered) curriculum and justified it in terms of relationship (not clearly understood by them) between interest, effort, and learning. Having misread, they malpractised; having confused whim with interest, and activity with effort, they created what might be called the "whimsical," but certainly not the "psychological," curriculum.

Creativity neither exists nor functions in an intellectual vacuum; it is contextual; it feeds upon product, it nourishes process, and it is ultimately dependent upon having ends-in-view.

Learning that takes place when children inquire creatively is not disassociated from learnings in the qualitative dimension of life as is commonly assumed. Inquiry is a kind of experience, which involves, when adequately taught and learned, provision of and control over qualities that are intimately associated with the mastery of both the methods of inquiry and the subject matter children have to learn.

Insensitivity on the part of a host of teachers to the qualities that *release, sustain* and *culminate* any competently conducted inquiry has resulted in widespread failure to help children to be creative when problems arise whose resolution requires inquiry. Insensitivity has been bolstered by ignorance. The important analyses of the methods of inquiry that have given the teaching profession general patterns for conducting inquiry in classrooms have not revealed the qualitative phase of scientific thought. Therefore it has been assumed that teaching children to inquire simply involves helping them to master these patterns and the related subject matters.

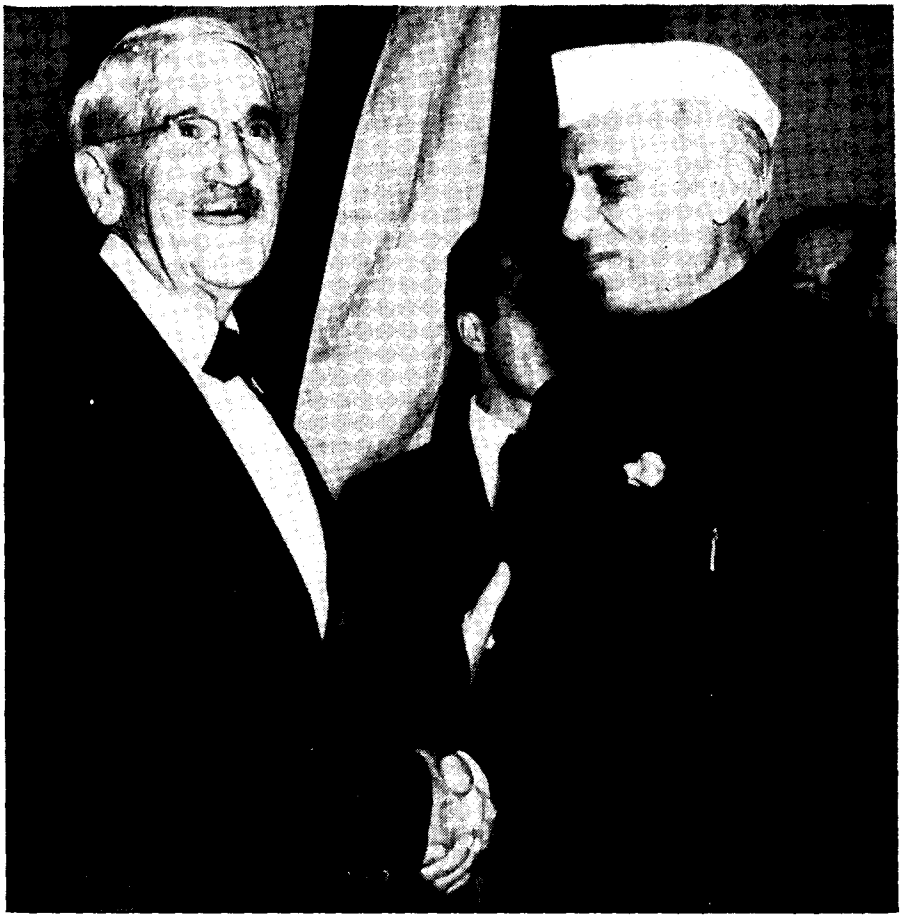
Rather than neglecting the artistic aspect of inquiry, creative education in inquiry assists the young so to orchestrate esthetic and scientific elements that genuine inquiry is realized and thereby makes such inquiry an indispensable part of the child's ongoing life.

The authors of this essay find that the process of inquiry proceeding according to the imadorned scientific method is instrumental, not an end in itself; and they find that content is instrumental, not an end in itself. Both are instrumental to creative intelligence in the qualitative-esthetic.

But not any body of subject matter is appropriate for Creative Education. Only that knowledge which appears to be relevant to the efforts of the young people as they confront and rebuild the problems of their civilization can be considered worthy of inclusion.

We also consider the method of scientific inquiry to be the only method that should be used for dealing with social controversy in the free market place of ideas. Only this method holds promise for producing conclusions, commonly understood and affirmed, that can be used for giving direction to associated life. Cultivating the method of science as an intellectual-moral trait in all the young is mandatory for the perpetuation and extension of a self-determining society.

In view of the fact that we have held scientific inquiry to be a handmaiden to art experience we must hold, further, that the momentous problems of inquiry are those having to do with securing and releasing the qualitative potentialities yet to be tapped in the affairs of men. Finally, the full contribution of creative inquiry is obtained at those moments when it assesses and projects ideals leading to the further assessment and projection of still further ideals. Achieving such fullness, inquiry becomes one with philosophy. Thus, philosophic studies constitute the core of democratic-creative education in inquiry.



John Dewey (l.) receives congratulations from Prime Minister Nehru on his ninetieth birthday during a celebration held at New York City's Commodore Hotel. Nehru left a party at another hotel to attend the occasion.

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5. Creative Individuality

DEWEY and certain of the early progressive educators were more than justified in their attempt to remake an individualism that was based on asphalt jungles, economic bondage, and minimal public education; and over the years—a result of Dewey's experimentalism as much as anything else—American social philosophy, and consequently educational philosophy and practice, moved away from the harsh overemphasis upon individualism.

But has the recent educational emphasis upon sociality and sharing, group experience and group cooperation, gone so far as to neglect—or worse, negate—the development of creativity and individuality? The authors of this essay think so; they are of the opinion that too many contemporary "educational leaders"—teachers, administrators, professors—have innocently but ignorantly substituted meaningless pedagogics for sound educational theory and expedient activity programs for consistent educational practices, thus bringing us within but a few calendars of George Orwell's "1984."

Undoubtedly the socio-technological revolution of the past quarter century has helped make the old self-sufficient individualism obsolete. A current inadequate substitute is the very salable educational idea of "social adjustment"—a pedagogical euphemism that has come to mean, in local educational practice, conformity-to-group.

THIS faulty conception has been sadly confused with the concept of democracy; and the application of this philosophical naïveté to education has led to near-groupthink conformity in the schools. In consequence, schools are not producing creative, intelligent individuals so much as they are producing individuals drilled in groupmanship, individuals who are intellectually Sanforized, preshrunk, and tailored to fit any standardized, uniform group.

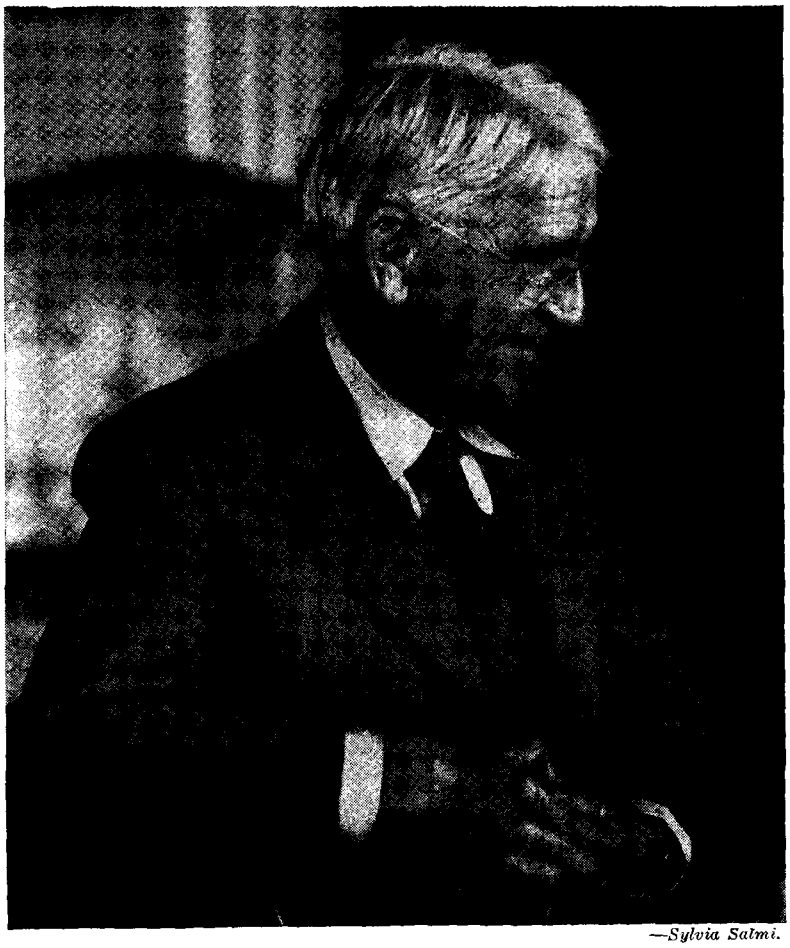
While there are many paradoxes in a democratically organized society, perhaps the most crucial one is that both of the two prerequisites for the effective functioning of society appear to be at odds with one another. On the one hand, some degree of individual conformity to group norms is mandatory, for lacking this any group will disintegrate. On the other hand, a democratic society is especially characterized by pluralism and change. By definition democracy cannot be monolithic or static, and it is necessary to have a great deal of freedom for individual difference in thought and behavior.

Extending the paradox, it is clear that every school must function within some set of social assumptions and rules. In an authoritarian society a high degree of conformity to the established norms is required not only of individuals but of social institutions; consequently the school mirrors faithfully the autocratic society and its function can be little more than to perpetuate by indoctrination the set of assumptions and rules which constitutes the social order. Since the *raison d'être* of education in a uniform culture is the preservation of that society, the school cannot serve any truly creative functions.

In a democratic society, however, thoroughgoing freedom is required, for not only is the set of assumptions and rules more liberal, it is flexible and subject to constant change. This societal difference with regard to conformity and freedom of behavior sets the educational difference. The school in an authoritarian society dares not inquire into the validity of the existing social order, since the authority for instituting significant social changes does not reside with the people; the school serves no evaluative purpose. By contrast the school in a democratic society has the obligation to evaluate: it must inspect and weigh the basic claims of fact and value which are offered as justification for existing social arrangements. To do this, to serve these social functions distinctively required by the democratic society, the school must foster in individuals an attitude of inquiry, a sense of criticism and the ability to act creatively.

THE creative role of the school thus becomes its most important, its all-pervasive role—because only as the school critically inquires and evaluates, can it serve its basic social obligation.

The democratic society is an open, changing and creative society. It follows that the very nature of democratic education is that it must be creative education. The survival of individuality, which the authors take to be the means and end of the democratic society, requires the institutionalization of creativity. The free, public school is a major institution to accomplish that end.



—*Sylvia Salmi.*

John Dewey at ninety—attempted to remake Asphalt Jungle individualism.

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6. Creative Ethics

CREATIVE EDUCATION promotes in the young the ability to evaluate ethical alternatives, to create new possible ethical directives, and to share in determining their soundness. This kind of moral education we believe to be a necessity in and for a democratic society. To affirm with Dewey that the human is the source *and* authority for moralities is at once to take a moral stand and to make a factual claim.

The morality of Creative Education reflects and preserves a basic American practice. This is the tradition in which people of diverse religious, racial, national, economic and political persuasions come together to share in the assessment, the construction and the certification of the principles which are to direct their associated life. The preservation of this tradition is insured by Creative Education. For the morality of this education is the only one we know that requires for creative examination by the young *all* of the moralities (including that of Creative Education) competing for the allegiance of the young.

Alternative to this morality is any code which withholds alternatives and exempts itself from critical scrutiny and possible rejection. Such a restrictive morality fosters ethical indoctrination which in its turn renders the school impotent to perform its central social function—democratic liberation.

When Dewey suggested that morals for schools and other public institutions are not to be gained from religions, he was arguing that the various religions do not exhaust all the sources for morality.

What Dewey proposes is not simply another religion, but rather "the emancipation of elements and outlooks that may be called religious." To Dewey "religious" is a more functional term than "religion." The former denotes "attitudes that may be taken toward every object and every proposed end or ideal." "Religion" has usually meant acceptance of "something that is isolated and exists by itself" and, hence, something that is antecedently given. Instead of resort to supernaturalism, Dewey urges a reliance upon critical methods of examination and inquiry as represented both by the scientific search for truth and by the democratic way of life. Man's activity in the creative may indeed be religious in quality.

John Dewey's portrait by Matisse (1931). Mrs. Dewey characterizes it a "cartoon."

The development of esthetic criteria and descriptive analyses appropriate to religious inquiry, while hinted at in Dewey, has not as yet been satisfactorily delineated; certainly it affords one of the most potentially fruitful areas of investigation. Since qualitative experience is what Dewey meant by "religious," the use of esthetic terminology would serve to designate "religious" experiences more specifically than does most theological language.

Part of the early movement of Progressive Education as well as traditional patterns sought to maintain the separation between the school and the various religions. But as a consequence these educational movements have excluded those religious experiences which are not the exclusive property of organized religions. To exclude these experiences from the curriculum of the public school is to violate Dewey's conception of the religious and to perpetuate the restriction of religious experience to church activities. The schools are left barren of the inspirational qualities that are attendant on life's most precious moments.

It is a fundamental responsibility of the school to build within the young a creative intelligence in those religious qualities that sustain and move us through such major turning points in life as death, marriage, birth, "rupture of friendships" and the celebration of ideals realized. The school is further responsible for those religious qualities present when democratic ideals animate fully the ongoing life experiences of men.

IN our view the schools have no greater task than that of helping the young obtain adequate experiences in those religious qualities generated in a democratically ordered life. Hence we recur to our esthetic theme: the schools must bring to the young the full potentialities of the qualities in experience. When directed by the highest ideals of a democratic morality this esthetic experience is one with the religious experience of democracy. We therefore reject an irreligious education. Creative Education is proposed to the American People as the means for providing the civilization with the esthetic-moral base appropriate to a pluralistic society.

The Aim of Education

Perhaps the greatest need of and for a philosophy of education at the present time is the urgent need that exists for making clear in idea and effective in practice that its end is social, and that the criterion to be applied in estimating the value of the practices that exist in schools is also social. It is true that the aim of education is development of individuals to the utmost of their potentialities. But this statement in isolation leaves unanswered the question as to what is the measure of the development. A society of free individuals in which all, through their own work, contribute to the liberation and enrichment of the lives of others, is the only environment in which any individual can really grow normally to his full stature.

—JOHN DEWEY

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Dewey and the Critical Faculty

By FRANCIS T. VILLEMAIN

THE DOMINANT interests of the American people have little or nothing to do with the character and objectives of formal education. Indeed, education is considered dull when compared with such topics as foreign policy, the sexcapades of prominent personalities in the entertainment world, the rise and fall of taxes, and the possibilities for one's own salvation. This attitude is not surprising, since schooling for so many of us was an uninspiring experience. Even among those who found it an utterly captivating experience, going to school was considered an antecedent rather than a means. To this must be added the fact that as a nation we do not feel that the schools are as vital to our national existence and personal life as are the economic system, the armed forces, the entertainment industry, the courts, or the Congress. The upshot is an outlook upon education that jeopardizes the future not only of our American democracy but of other free civilizations as well.

A conception of education that is relevant to our civilizational needs grows out of the thoughts of John Dewey; however, that conception has been largely obscured by widely circulated myths. Yet the myths about Dewey's philosophy are perhaps not so dangerous as what he considered a myth about the nature of philosophy itself. The latter myth is the widely held notion that philosophy is a set of high-level abstractions with a self-sufficient existence. Attacking this idea, Dewey held that any given philosophy, despite all claims to the contrary, was in fact a reflection and criticism of the society in which it was developed. Dewey's philosophy —*in context*—turns out to be an unqualified rationale in support of behavior-patterns and institutions that promise to solve the prevailing problems of men. He firmly believed that in determining what the race should preserve and modify, mankind could rely on nothing more than its jointly organized resources. Man, for Dewey, is not only "the measure of all things," but man is also the "measurer" and the "maker" of what is of genuine worth. Humans acting together thus become the final authority for determining what is deemed a worthy objective for civilization; likewise, they are the only responsible agents for bringing ideals into being. In short, it is only in the shared experience that the "ultimate" goods of life can be obtained.

Dewey's descriptions of the process whereby humans can methodically relate means to foreseen ends is one with his theory of the nature of human intelligence—which is itself a unique doctrine in the history of thought. For Dewey intelligence is a deliberately instituted activity wherein means are incorporated into ends-to-be-sought.

Intelligence in its social setting is one with the process of reconstructing man's shared experience. In the light of present knowledge there is reason to believe that the continuous improvement of man's condition by man is a genuine possibility. The jointly conducted activity aimed at the reconstruction of society is for Dewey the proper basic pursuit for man—intelligence operating within the social matrix.

The basic opposition to Dewey comes from those who seek sources of wisdom other than the inclusive human group debating and deciding together. Understandably, Dewey's ideas are intolerable to those who would limit the arena in which the human community has the right to determine what is to be preserved and changed. Similarly, those who identify intelligence merely with observing the world and with manipulating superficial conceptions tend to sneer at Dewey's insistence that intelligence can effect changes in social and physical environment and thereby life.

Also opposing Dewey are those whose values are maintained only as certain institutions, activities, and sets of ideas are uncritically preserved. They therefore protect these holdings from change by insisting that they are to be exempted from the critical scrutiny which Dewey insists upon. Others, rejecting Dewey's thought, seek power to limit the authority of the community. Both groups find Dewey's philosophy a threat to their concerns. Dewey is further denounced because he makes the *summum bonum* a social affair, something obtainable only as persons seek those dependent relationships that yield mutual growth. Such contentions hinder the "what's-in-it-for-me?" mental-

(*Continued on page* 52)

WITHIN the covers of the issue that celebrates the John Dewey Centennial, it is indeed fitting to announce the Rutgers effort to make the University Library a repository for John Dewey's letters, manuscripts, photographs, recordings and other materials relevant to his life and work. Since it will not be either desirable or possible to bring all existing documents to one place, we hope to microfilm all existing papers wherever they may be so that a comprehensive collection will be available to scholarship within the confines of one building. We also plan to catalogue all items whether in the collection or elsewhere, which should materially assist present and future students of Dewey's thought.

A project of this sort, to be successful, depends upon the cooperation of a host of people. I take this opportunity to request the assistance in the undertaking of those who may know of the existence of Dewey materials. We shall appreciate notice of the whereabouts of any original material and we shall, of course, particularly welcome help in obtaining items for the collection. Communications should be addressed to Professor Francis T. Villemain, Rutgers —The State University, New Brunswick, N. J., who with Professors Sidney Ratner, James Wheeler, Houston Petersen, and Donald Cameron will supervise the project. We are also pleased to report that this university committee will be assisted by an International Advisory Board composed in part of: Mrs. John Dewey, Max Otto, Harold Taylor, Ernest Nagel, James Gutmann, John Childs, Sidney Hook, Halsey Thomas, Alvin Johnson, Richard McKeon, William Ernest Hocking, Agnes Meyer, and John Herman Randall.

It gives me great pleasure finally to announce receipt of the first gift to the Dewey collection. A portfolio of photographs has been collected and presented to the university by the editors of the *Saturday Review*. It is most appropriate that this collection begins with a gift from a magazine which has been so intimately connected for so long a period of time with the intellectual currents of American society.

MASON W. GROSS, *President*
Rutgers—The State University

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The Real Fraud

FRAUD in TV is not represented *primarily* by a likable young college professor who accepted the shabby standards of television producers. Nor is it represented by the producers themselves, who gave answers in advance to quiz contestants and made fools of old-line banking houses by employing distinguished vice-presidents and armed guards to act as sentries over little sealed envelopes. Nor is the fraud represented by the officers of the large networks who waited until the scandal broke all over Page One before coming to life with elaborate policy proclamations designed to protect the public.

No; it is not the quiz shows and everything connected with them that represent the *principal* fraud of American television. The main fraud has to do with the predominant character of American television itself. It is made to appear that television deals primarily in entertainment. It does not. It deals primarily in the exploitation of crime and glamorizing of violence. What is most dangerous about this fraud is that those who are responsible for it profess to see no connection between what they are doing and the staggering prevalence of crime in America, especially among young people. The TV operators make all sorts of claims about the power of their medium to sell all sorts of goods. They boast about the ease with which they can dominate the fashions of teen-agers just by having TV stars dress in a certain way. Yet they see no cause-and-effect relationship between what they show on the screen and the increasing addiction of young people to cheap violence.

The normal pattern of behavior in television is anti-social. Relationships between people tend to feature trigger tempers and callousness to human hurt. A hero demonstrates his virility by the quickness of his reflexes; that is, by his speed and accuracy in throwing a punch or pumping a bullet into another man's heart. A brawl is not merely common; it is inevitable. To beat up another human being, to smash at his vitals, to mark him—this represents standard operating procedure of the TV exhibitors and is a potent source of infection for the nation.

Nothing is more important in the education of a child than to give him respect for the fragility of human life, and a sensitivity to the precarious balances on which life depends. Along with this goes the need to help a child know how to establish and maintain healthy relationships with other people. The principal effect of television is to cancel out this kind of education and indeed to reverse it. The TV screen thus becomes an arena in the home for cheapening human life, and an exercise in human de-sensitization.

The men who govern TV cannot have it both ways. They cannot lay claim to fabulous powers in affecting the sale of merchandise yet disclaim responsibility for affecting easy attitudes towards violence. They cannot obtain free from the American people a broadcasting franchise worth billions of dollars yet feel no special responsibility to uphold the public interest.

Of course there are good things on TV. In fact, the good things are getting better. But the bad things are getting worse, and there are many more of them. For every dramatic production like "The Moon and Sixpence" or an information program like the Friendly-Murrow production on missiles—tributes to the imagination and capability of television—there are dozens of bang-bang Westerns, rock'em-and-sock'em cheapies and brain-beaters.

No one expects television to become a ponderous, bloated, around-the-clock Sunday sermon. But neither do we expect it to be a mammoth school for sadists. One thing is certain. Increasingly, the connection between the superabundance of glamorized violence programs and the mounting national bill for juvenile delinquency and crime in general will become manifest. The resultant outcry and reaction, official and unofficial, will make the clamor over the quiz shows seem like the gentle sounds of straws in the wind. —N.C.

Exit a Symbol

A SHORT while ago Charles Van Doren was worth $50,000 a year to NBC as a commentator. That $50,000 was not for anything he had to say: his commentaries were neither better nor worse than those of a dozen other oracles, all of whom read the world from the same teletypes. NBC, in fact, hired Van Doren before it quite knew how it was going to use him. It was the symbol NBC put out its cash for. On TV a job can always be found for the right sort of symbol. The premise of the medium seems to be that the obvious becomes significant the instant it is recited by a symbol.

Exit now that symbol. Exit pursued by outraged bears. The President is calling for more regulation, Congress is calling for more investigation, and various voices have been heard crying for Van Doren's blood. Everyone seems to have a cure, but few have identified the disease.

Van Doren himself is not the source but a symptom of that disease. The best clues to the nature of the infection must be searched for not in the man but in his symbolic role. That role, let it be noted, was precisely foreseen and art-

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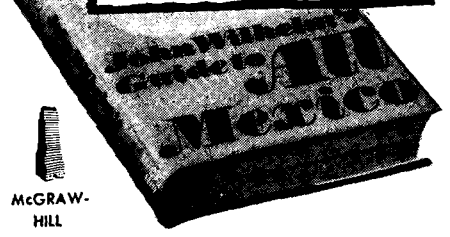

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fully contrived by Albert Freedman, the producer of "Twenty-One." According to Van Doren's Washington testimony, one of Freedman's most telling arguments in urging the deception was that Van Doren, as the bearer of a well-known literary name and as a college teacher, "would increase public respect for the intellectual life and for the teaching profession."

That implied distinction between intellectual life and the teaching profession is an interesting one, but let that point be passed over. Freedman's general argument is, of course, nonsense, as Van Doren knew then and knows now. He was persuaded simply enough, and rationally enough, by the prospect of Big Cash. Any high-mindedness that may have entered into the transaction had to enter as a rationalization after the fact.

With or without that protective high-mindedness, most of us would certainly have gone along with Freedman. Nor is it hard to imagine how plausible the whole business must have been made to seem. Wasn't the show merely entertainment? Who could honestly say he was being defrauded by it? Where was the crime? There are ponderable answers to such questions, but certainly the argument could be made to seem plausible, especially with the rustle of Big Cash behind it. However it may have gone, Van Doren let himself be high-pressured into taking on a false image.

I see no need to pillory him for that. For myself, I can only regret his way of doing it. If only he had snatched the loot and then had let out a loud public horse-laugh! What better than ridicule did the suckers deserve?

The trouble is, of course, that a man with a possible horse-laugh in him could not have qualified. Freedman had to find someone who would play it starry-eyed and honor-bright. He had to find a fundamentally decent young man who could be led in over his head.

Van Doren's sin was not in the swindle—Americans have always been ready to love a happy swindler. The sin—if any—was in seeming to be sincere. Sincerity was the first essential of the symbol that was being manufactured.

It was, as we know, a phony sincerity. What we must recognize is that the actual disease our public witch doctors are clamoring to cure is that phoniness in the American mind that allows it to accept a phony sincerity as the real thing.

I do not even know that TV is the villain in this. It is certainly true that TV has specialized in offering a phony sincerity for sale. Switch off the sound track of your set and watch a cigarette salesman at work: if you take the pack out of his upheld left hand and substitute a prayer book, you may well believe from his expressions and gestures that he is conducting religious services. A TV pitchman, as required by the sponsor and the medium, is a man who can be sincere about anything on demand. So far at least, it has been no part of his professional morality to care what he is being sincere about.

But if TV is phony, it can always argue that the audience wants it that way. Certainly no medium has been more conscientious in its pandering. No one could long sell TV's brand of phoniness to an audience that was not itself phony enough to buy it. Let the President and the Congress bear in mind that what they are talking about regulating and investigating is a kind of phoniness they themselves have had to exploit—and thereby, to some extent, to confirm—in getting into office.

VAN DOREN, for his part, knew desperately well what sort of phony he had been caught up in. In *Life* magazine for September 23, 1957, he published an article titled "Junk Wins TV Quiz Shows." His thesis was that intellect does not consist of facts, but of meaningful relationships. "A contestant could answer every question . . . and still be a nincompoop," he wrote. "Knowledge consists largely of making analogies . . . *of deducing principles and laws.*"

In making that distinction between the clatter of quiz-facts and the breathing of meaningful concept, Van Doren had his finger on a special part of the national mental flabbiness. For if the kind of phoniness in which TV has specialized may be said to afflict the nation at large, Van Doren's special audience did not consist of the obvious boobs, but of people with intellectual pretensions.

Freedman knew exactly what he was doing when he spoke of increasing public respect for the intellectual. He knew that what passes as intellectual life in our stupefied mass-media was hungry for a so-called champion. He also knew that the intellectualoids were fuddle-headed enough to think that a quiz-kid with a literary aura could serve as such a champion. It is to Van Doren's credit that he was never really taken in by that deception.

But what is there to say to the credit of those sponge-heads who probably still think of themselves as representatives of the American intellect, but whose faith in the process of the disciplined mind was so shallow that they could accept an obvious caricature of intellect as the champion of intellect?

Now one may hear them lamenting that intellect has once more lost prestige in the United States and that the

(*Continued on page* 59)

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TV AND RADIO

"The Moon and Sixpence"

SEVERAL FRIENDS who saw the recent NBC television production of W. Somerset Maugham's **"The Moon and Sixpence"** told me they liked it because it was done with a "new TV technique." They couldn't explain what they meant by "technique," except to suggest that it had something to do with the camera being held steadily on a character in a close-up while the narrator spoke. There *was* something rare about the style in which the metamorphosis of Charles Strickland, from stockbroker to painter, was unfolded on the TV screen. It cannot, exclusively, explain the extraordinary success of this adaptation of one of Maugham's major novels. The towering proportions of Sir Laurence Olivier's performance in the role of the tormented, indifferent and cruel genius who *had* to paint, was sufficient to lift this production to the level of TV's rare moments of art. To combine understatement with passion is the traditional achievement of English actors; and Olivier can mix this powerful alchemy of style and emotion with Britain's best. The supporting cast of American players, including Geraldine Fitzgerald, Hume Cronyn, Jessica Tandy, and Judith Anderson, contributed effective insights into the lives of the people who shared some portion of Strickland's pathetic life and death.

After acknowledging an unqualified debt to the ubiquitous dynamism of David Susskind, the producer, for assembling so superb an enterprise, the chief creative laurel must go to S. Lee Pogostin, who adapted the novel. Mr. Pogostin was aglitter with shallow pyrotechnics in "People Kill People Sometimes," his original season's opener for "Sunday Showcase"—but the manner in which he met the challenge of translating "The Moon and Sixpence" was remarkably substantial. He did not "imitate" the action of the novel in the Platonic sense of copying it for TV, but in the more Aristotelian, philosophic sense of restating and reshaping its essence for the different medium. He succeeded in the almost impossible task of transforming a biography into a complete, dramatic statement. It is worth noting that Somerset Maugham, a successful playwright as well as a novelist, did not choose the dramatic form. He may have considered the material too unwieldy for the stage. Pogostin faced, basically, the same difficulties Maugham may have sensed for the theatre. It was the device he used in overcoming these difficulties that some viewers intuitively felt was "a new TV style." The fashion in which the adapter tied his episodes together gave the sense of the right, if unfamiliar method.

THE TRICK lay in abjuring the conventional dissolve from one camera to another for changes of scene and episode. The dissolve always announces: "there has been a passage of time." Pogostin over-leaped the barriers of time and place in his transitions. As one scene ended, the camera would close in on the important character; but the voices, offscreen, of the characters with him would be projected abruptly, boldly, into the action of the scene to follow. A case in point: when we were looking at Blanche Stroeve, in her husband's Paris studio, and the dialogue, off camera, was already dramatically announcing that she had committed suicide. The device—repeated almost rhythmically—was arresting, disturbing, although nonetheless well-attuned to these very attributes in the personality of Strickland. It was provocative but in harmony also with the paradoxical quality of the tale. It unsettled yet it illuminated. More than any other aspect of the production, it conferred a unity of form upon the design of the action. It was right because it was true to life—and, in life, the understanding of a character always transcends the physical limitations of the times and places in which the character manifests itself.

The significance of this version of "The Moon and Sixpence" is unfortunately transient, except in so far as the performance may be repeated. The significance of the adapter's attack upon his problem can be more permanent. It reminds us that it is not only new dimensions in content that we look for in TV, but new experiences in technique. The forms grow stale, however big the budgets and celebrated the stars, if the creative personnel are frozen into nonexploratory modes. Mr. Pogostin's inventiveness must have been exhilarating to Robert Mulligan, the play's gifted director, whose contribution also touched new highs. As Somerset Maugham himself makes clear in his novel, there are many ways of telling the same story. Big-money TV could do well with more inspired breakthroughs in technique, similar to that achieved by "The Moon and Sixpence."

—ROBERT LEWIS SHAYON.

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LETTERS TO THE EDITOR

THE RIDDLE OF RADIATION

Our knowledge of the hazards of nuclear fall-out is so incomplete that widely varied interpretations of known facts are inevitable. A recent newsletter of the Federation of American Scientists states that an exposure equal to less than one-sixth of that which the inhabitants of the U.S. had, on the average, received from nuclear bomb tests up to 1955 would, if spread over the world, "cause 2,000 to 3,000 deaths" in the long run.

There is complete agreement among geneticists that "genetic effects can be produced even by very small doses of radiation; that in the case of fallout radiation there is no *safe* level." The *FAC Newsletter* goes on to say that "if there *is no safe dose of radiation*, then the term "permissible" dose should be used only (in the sense of) a level which is acceptable by those exposed or their authorized representatives on the basis that any deleterious effects incurred are sufficiently compensated for by advantages received. . . . It does not seem that the involuntarily exposed peoples outside of the testing countries would be unanimously agreed that the advantages they receive from nuclear testing sufficiently compensate for the disadvantages of the effects known to be produced by radiation."

What are the "advantages"? Suppose, by analogy, that I am to fight a duel with pistols with an adversary at twenty paces. I have two pistols and a belt full of cartridges. But I discover that he has three pistols and two cartridge belts. Will I be any safer if I get four pistols and three belts, and if we go on indefinitely multiplying our weapons to excel each other?

Carleton Washburn.

Brooklyn, N. Y.

THE REVEREND RIPOSTES

In view of your recent references to the Legion of Decency in your article on "On the Beach" [*SR*, Oct. 24] permit me to inform you that the National Legion of Decency, on October 27th, rated this film as A-3 (Morally Unobjectionable for Adults), with the following observation:

"This film tells a hypothetical story of the destruction of the human race as a result of nuclear warfare. There are certain moral issues in the development of this story which superficially seem to involve a condonation of race suicide. These dramatic elements, however, are intended to be a challenging symbol to argue the central theme of the film, namely, that nuclear warfare *is* race suicide."

Very Rev. Msgr. Thomas F. Little.
Executive Secretary,
National Legion of Decency

New York, N. Y.

NO PREDATOR SHE

I would like to comment on a statement made by Mr. David Boroff in his review of "Poor No More," by Robert Ruark [*SR*, Oct. 31]: "Like Ayn Rand, the author glories in his hero's brutality and predatory energy." Has Mr. Boroff actually read Miss Rand's books, namely, "Atlas Shrugged"? I would like to give two definitions as given in "Webster's New Collegiate Dictionary" —1958 Edition:

Brutality: savage, cruel—also coarse, gross.

Predatory: Pertaining to or characterized by plundering, practicing rapine, pillaging; (2) Living by preying on other animals—also destruction to crops, buildings, etc.

In "Atlas Shrugged," John Galt is the inventor of a new kind of motor, which would revolutionize all industrial enterprises and in so doing influence the life of every individual. He chooses *not* to give his motor to society, when he learns that after the many years of hard work he put into it, he will not be given any recognition or payment for his achievement, and furthermore will be required to work still harder so that they who have contributed nothing will be able to benefit from his invention. This being the case, he uses the motor for his own personal use *until he finds a society* where the value he has to offer is returned in kind, so that he too will benefit.

Is this being savage or cruel? Is this plundering or preying on others? Or is this actually the case of a person protecting his own rights and property?

In view of the above, I think Mr. Boroff should consider again the meanings of the words he has written, and if he has already read "Atlas Shrugged," by Ayn Rand, I suggest he reread it for further clarification.

Elinor Fromowitz.

Woodside, N. Y.

PEONAGE ON-CAMPUS

The shocking thing is not that a Van Doren may have participated in a fixed television quiz. The real shocker is revelation by the press that Columbia University, with one of the highest student tuition rates in the nation, pays only $4,400 to a *thirty-three-year-old instructor* with a doctorate. Before the shortage of high school and college teachers grows any worse, why doesn't our headline-hunting Congress investigate the matter of faculty salaries, which also are "fixed" by persons other than teachers themselves?

Hazel L. Bowman.

Mulberry, Fla.

"I give thanks that every day isn't Thanksgiving Day."

WORTMAN UPHELD

It disturbs me to see the letter of critical comparison between Mrs. Doris Wortman and Mrs. Kingsley [*SR*, Oct. 24].

In the first place, times and people change, and I have always thought that part of Mrs. Wortman's great talent was her ability to change and yet maintain the original DC standards.

Secondly, I feel that puzzles on any level are for *fun*, not for *examining* as in a test. I often felt, and recall it clearly as I, again, tackled the latest re-editing of Mrs. K's puzzles, that it did not matter much *what* the answers were, they were so unusable and abstruse. I "look up" a great many of them.

With Mrs. Wortman's puzzles, I *know* that somewhere in my mind or experience there lurks the word called for. It is a contest of wit—she challenges, and I, often very slowly, try to meet the challenge. In her puzzles, I often smile at an unusual definition, and very often say to myself reproachfully, "Of course!"

With Mrs. K I find myself thinking, "Who cares?"

Mrs. K. pioneered, and Mrs. W. improved. How else can anything live except by improved change? My mother used to say to me, "Of course you do so-and-so better than I did: you had my example as a head start."

Always grateful for the intense pleasure which Mrs. W.'s obvious meticulous care and humor gives.

Mary Page St. John.

Old Lyme, Conn.

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BROADWAY POSTSCRIPT

An Inside Job

PADDY CHAYEFSKY's second Broadway play seems to be a comedy about the debasement of religions and love in the mechanical age. Its very title, "**The Tenth Man**," refers to a synagogue sexton's daily chore of going out on the street and collaring additional worshipers to make up the quorum of ten required for any kind of service.

One of these tenth men turns out to be a suicidal young lawyer, named Arthur, who has no faith in anything except his psychoanalyst. He says bitterly, "Life is utterly meaningless. I have had everything a man can get out of life—prestige, power, money, women, children, and a handsome home only three blocks from the Scarsdale Country Club, and all I can think of is I want to get out of this as fast as I can."

And scarcely less disenchanted is the shabby Mineola synagogue's young rabbi, who has long since despaired of bringing God to his congregation, and instead concentrates on such things as organizing Little League baseball, raffle contests, and amateur dramatic groups. They interest people. Religion doesn't.

The worshipers, or perhaps one should say hangers-on, at this converted-grocery-store temple, are a bunch of sad and funny pensioners with Old World roots who seem to be killing time by making daughter-in-law jokes and discussing their respective cemetery lots in New World soil.

But there are two characters in the play who do have faith. One is an elderly Hebrew scholar who is fasting to atone for having caused his father's untimely death. And the other is Marilyn, an insane teen-age girl who has become a fan of religion from reading, and from seeing movies like "David and Bathsheba," and "The Ten Commandments." In some mysterious way she connects religion and sex. Hers is the converse of Arthur's attitude, which sees both religion and sex as degraded, meaningless rituals.

So far, so good. But what about the plot? Mr. Chayefsky has invented a tale about a girl with a dybbuk (a migratory soul—in this case one Hannah Luchinsky—that possesses the body of another human being in order to return to Heaven). And most of the play consists of the efforts of the old men to have this dybbuk exorcised. Along the way Marilyn falls in love with Arthur at first sight. At the end of the evening Mr. Chayefsky appears to be asking which is better, faith in the supernatural or no faith at all. While his play demonstrates for us the joy of the former, and the gloomy despair of the latter, both the author and director Tyrone Guthrie have been plagued with the necessity of making the dybbuk so real, that we tend to care more about what happens to it than we do about this rather arbitrary romance. We are quite willing to believe the impossible, but find ourselves reluctant to believe the improbable. Mr. Chayefsky has not developed enough his theme that "in these forlorn times the insane and the suicidal must join hands and somehow make a better life." And we leave the theatre wondering whatever happened to "Hannah Luchinsky, the whore of Kiev."

THE PRODUCTION is visually beautiful, with David Hays's murkily lit set catching both the misery and glory of the shabby quarters. And it is acted for the most part with sensitivity and an authentic ring. What it lacks is that degree of emotional revelation that would make us more interested in the people and less in the events.

Donald Harron is the essence of tenderness and self-knowledge, but we would like to see a little more of the desperate desire to know the meaning of life that Marilyn finds in him. Risa Schwartz gives us the surface of insanity, but not enough of its true anguish. Gene Saks finds a compelling moment in the role of the rabbi when he consents to go through with an exorcism in which he has no faith, because "it would please him a great deal to believe once again in a God of dybbuks." Arnold Marle and David Vardi are ideal as the penitent Hebrew and the burdened sexton. And if, as the other old men, Lou Jacobi, Jack Gilford, George Voskovec, and Jacob Ben-Ami catch more of the comedy than they do the pathos, they at least seem right for their roles.

Mr. Guthrie's achievement of authenticity, humor, and suspense has caused "The Tenth Man" to be received as a hit. And perhaps it is unfair to ask that it be more than the gently amusing modern parable it now seems. Nevertheless, we are faced with the fact that while "The Tenth Man" entertains, it seldom stirs us very deeply.

(*Continued on page* 34)

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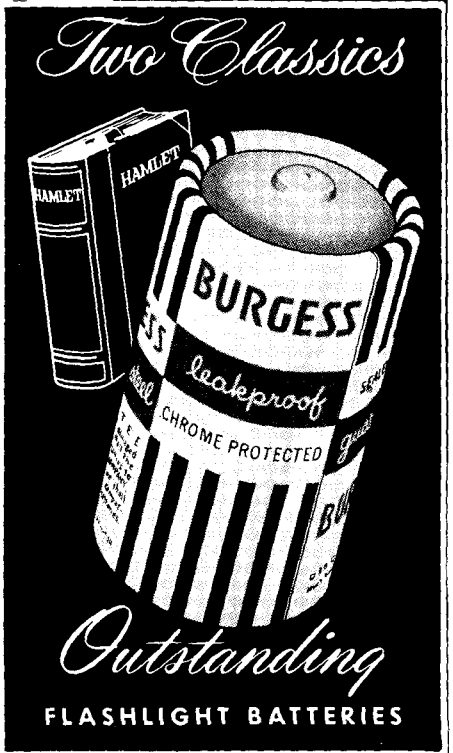

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One reason for this is that we are not made sufficiently aware of Arthur's and Marilyn's need for each other. Another is that the playwright's indictment of a faithless generation, which has confused prosperity with happiness, never explodes with a force to rival the immediate emergency of a dybbuk-invaded girl.

Mr. Chayefsky's notion of comparing an impoverished (but believing) Old World with a prosperous (but faithless) New World in the setting of a shabby synagogue, is inspired. His idea of two possessed people regaining their souls in these surroundings is equally exciting. But somewhere in performance and script revisions the background has swallowed the foreground. As a result "The Tenth Man" settles for less than its full potential.

IN **"The Highest Tree,"** playwright Dore Schary has been fair to every one of the branches but has shamefully neglected the trunk. Thus we have endless peripheral scenes involving an atomic physicist's upper-class New York family and its in-laws, but only occasional speeches on the main subject, the scientist's duty to use the power his knowledge gives him to halt further H-bomb testing.

This is strange, for it would seem quite easy to present the protagonist as convinced that his own case of acute leukemia was caused by the Strontium 90 in the air, or at least to have his malady bring home to him the tragedy of those cases of leukemia and cancer that scientists admit will be caused by the test residues. He might then have had second thoughts about the bomb, and might have become angry for a very personal and immediate reason. Furthermore, this anger might have led him to take an extreme attitude towards the question of testing. And out of his tragic predicament we who have less immediate involvement might have been provoked into thinking more deeply about our own position on this important and controversial subject.

But in an effort to look forward with reason, Mr. Schary has bent over backwards to be fair to both sides of the argument. Indeed, he doesn't seem to have made up his mind as to whether it is better to go ahead with testing in order to preserve the free world, or to stop testing in order to preserve a race free of radiation-mutated genes. This, he states, is a question everyone should decide for himself. But if the most intelligent and most public-minded officials cannot resolve this issue, how can the average man be expected to? And even if we all could somehow know and properly evaluate all the facts, mightn't we merely find ourselves in an

significant question, which Mr. Schary casually tosses in near the end of his play: can new "political orders" be developed fast enough to make further competitive testing unnecessary? But while such ideas are included in "The Highest Tree," they are only nominally dramatized in melodramatic outbursts that lack real force or compassion.

Instead, Mr. Schary wanders off into the soap-opera romances and parental problems of the family. There is a sister whose irritable husband hasn't understood his son; a playboy brother whose daughter by a former marriage has become the sort of tramp he himself consorts with (unfortunately, we never meet the girl, who sounds the most interesting character in the play); a son whose wife is going to give the protagonist, Aaron Cornish, a grandchild one month after Aaron is scheduled to die; and a pretty novelist, young enough to be Aaron's daughter, who is courageous enough to marry him even though she knows it is only for six months. To make matters worse, Mr. Schary draws Aaron as nauseatingly good-hearted, omniscient, and reasonable.

As Aaron, Kenneth MacKenna performs well in an old-fashioned tradition. The supporting cast spends most of its time saying hello or good-bye and making small talk. But Joseph De Santis contributes a nice vignette of an ex-physicist who, after being ousted as a security risk, makes a fortune in the garage business; and Larry Gates gives such quiet conviction to the role of Aaron's cold-hearted chief that we believe the arguments for testing are stronger than they really are.

Mr. Schary could easily have gained our admiration for a brave attempt to dramatize a subject to which only a great playwright could do justice ("Sing Me No Lullaby" and "Time Limit" are two examples of this sort of thing). But a dramatized essay which at its end reveals that its author has no charges to make or no new insights to offer is downright maddening.

BERT LAHR and Nancy Walker are appearing in a revue titled **"The Girls Against the Boys."** They have some very funny moments, but almost no permanently endearing ones. All air travelers will appreciate the announcement that "the Red Carpet Golden Falcon Super-Jet originally scheduled to depart at noon will now take off at 2 A.M." And every husband will appreciate a young comedian named Dick Van Dyke as he shows us the power of a wife's presence to snap a husband out of helpless drunkenness into affected momentary sobriety. The total effect is, however, about the equivalent of one average Ed Sullivan show.

—HENRY HEWES.

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BOOKED FOR TRAVEL

Adventurers in Paradise

ELEUTHERA, BAHAMAS

THOSE WHO were in class last week will recall our mention of the "Company of Adventurers" whose charter "for the Plantation of the Island of Eleutheria formerly called Buhama in America" was obtained in England in 1647. Although English merchants and adventurers had been interested in effecting settlement of the plantation of "Buhama" and "Eleutheria," it was independents from Bermuda, who refused to recognize Charles II as their sovereign, who were banished south to populate the new island. Eleutheria, which means "freedom" in Greek, was thus appropriately named. Those who thought so too, were criminals who were sent from the Bermuda colony to live a free if Spartan life in the Bahamas.

The Adventurers fared so badly that early-day CARE packages were sent out to them by the more fortunate Colonists living in the comparatively prosperous lands of Virginia, New England, and Jamaica. There weren't many attractions in Eleutheria in those days, but life in England must have held little attraction, because a number of settlers gave up Britain for the Bahamas. In time they organized a thriving trade in Braziletto wood. Commerce in lumber was abetted by the industry known as "wrecking," in which the Bahamas were proficient. Passing ships were lured by false lights and signals into running up on the reefs, where their stores and cargo were plundered and later sold. A democratic form of government was established on "Eleutheria," which lived up to its name; and despite the fact that some of the Adventurers returned to Bermuda after a decade, many stayed. Nassau and Eleuthera, as it is now known, is still inhabited by people named Bethel, Sands, Kemp, Newbold, and such, all family monickers of the original Company.

In the centuries that followed, Nassau, on the island called New Providence, lived through alternate periods of feast and famine, feasting on piracy, wrecking, blockade-running, and rum-running; starving in periods of peace. The surges of civilization which swept Nassau bypassed Eleuthera altogether and it barely survived on a hand-to-mouth existence. It tried to raise pineapples and did so rather successfully, but the Hawaiians, with their zeal and their strong lobby for a high protective tariff against Bahamian pineapples, killed the industry here. With the collapse of the pineapple business in 1905, many Bahamians left for the U.S.

While Bahamians fled the economic ruin to seek salvation in the United States, Americans who had already made their way in life were seeking a sunland to the south. Many came to Nassau, but only daredevils ventured off the trail as far as Eleuthera. Three who did were Arthur Vining Davis, a wealthy industrialist, Craig Kelly, an actor, and Juan Trippe, the head of Pan American World Airways. In the case of Mr. Kelly, which I should like to discuss first, he was appearing one February day in 1956 in a play on the television program known as Playhouse 90 when he suddenly felt an urge—I confess to feeling it daily—to quit. Behind him was a long list of performances — with Shirley Booth in "My Sister Eileen," with Laurette Taylor in "Outward Bound," with Ethel Barrymore in "The Joyous Season." Ahead of him was Europe and he took a plane and stayed there eight months. Then he came to Eleuthera to look at a small hotel called French Leave. It sat on a magnificent beach of peach-colored sand that stretched for over a mile in a lazy crescent. The main house had been built by Count Alfred de Marigny who, one day in the troublesome Forties, found himself in jail accused of the murder of Sir Harry Oakes. According to the legend, he was required to sell the house, used then as an island hideaway, in order to get money to hire a lawyer. The house passed into the hands of Sir Roland Symonette, a Nassovian who was once in the liquor business, operating by boat between Nassau and Florida. Sir Roland sold the place to Kelly, who opened in December of 1956 with nine rooms.

Governors Harbour—near by a magnificent beach of peach-colored sand, and Josh Logan, Shirley Booth, Margaret Sullavan

BY December of the following year Kelly's French Leave reopened with thirty-five rooms, a lovely pool under the drooping trees, a tennis court, four saddle horses and of course, the peach beach. To it have come Josh Logan, Jack Paar, Shirley Booth, Margaret Sullavan, and many another colleague of the management. Nowadays dinners are served under Mexican lanterns on the terrace, a piano tinkles in the large saloon, and several times a week, the lacy Spanish rugs are rolled up for dancing to the clatter of a Calypso combination. The bonefishing is five miles distant, and one can rent a car or a taxi for safaris along the skinny isle. Eleuthera is in fact so long that Bahamas Airways serves it at two places, at Governors Harbour for those who are descending at French Leave, and at Rock Sound for those attending that posh enclave in the Bahamian underbrush.

Rock Sound, once the home of Arthur Vining Davis of Alcoa who had

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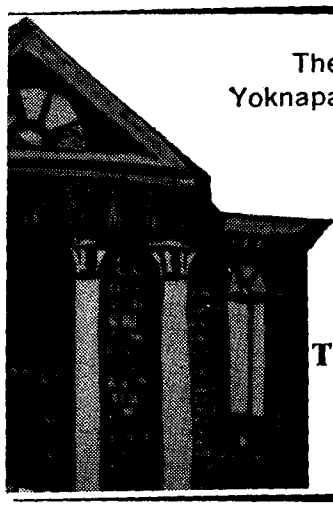

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Raton Club some years ago, has been turned into a manicured resort owned now by a group of prominent businessmen headed by Juan Trippe. It has been undergoing what is called a "$50,000 touch-up" program, converting Mr. Davis' home into a four-unit hotel dwelling, and adding clusters of cottages that will rent for anywhere from $35 to $50 for two people in one room, including breakfast and dinner. There is a rather stately pool surrounded by royal palms each standing at rigid attention equidistant from each other. The beach, three miles distant, has morning and afternoon cabanas placed so that bathers can catch the morning sun on the Atlantic shore and the afternoon sun on the sheltered shore of Half Sound. There are lawn games on the lawn, a tennis court, and as well, a fleet of charter boats for sea fishing and skiffs for bonefishing. The plant is so widely spread over the sliver of Eleuthera that Simcas will be on hand this winter for drive-yourself hire.

One prime point for excursions will be the Cotton Bay Club, which, like Rock Sound, is owned by Trippe and his troupe of Adventurers. There in the middle of the Eleuthera jungles, the famous golf engineer Robert Trent Jones, has fashioned a lovely course fringed by the Atlantic and the near-hidden cove of the yacht basin. A beach club and cottages are already strung out along the sandy shores of Cotton Bay and many more are to come. While Rock Sound is to be opened to the public, Cotton Bay will be closed to it and the latter-day Adventurers will keep the lonely links more or less to themselves. Vacationists who come to Rock Sound can travel the dozen miles to play it, and the club has extended limited facilities for guests who come to French Leave. Aside from all these playgrounds there are few other excursions on Eleuthera. The village of Governors Harbour, a few minutes from French Leave, sits on a narrow spit of land and is much more fascinating to photograph from a distance than to visit close up. Rock Sound, once known as Wreck Sound is a village of some charm. Aside from the air service provided by Bahamas Airways, there is a boat that sails in seven hours from Nassau to Governors Harbour Thursdays and there is another which leaves Nassau every other day and sails in four hours to Hatchet Bay Plantations which is sixty miles from Rock Sound and eighteen from French Leave. It is called the Motor Vessel Fifty-two Miles.

There also is a missile-tracking station on Eleuthera, and those who maintain it and who come down to idle the idle hours at the French Leave bar think they have it tough.

—HORACE SUTTON.

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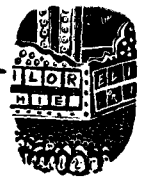


SR GOES TO THE MOVIES

Of Boats, Boys, and Bedrooms

ANYONE who read Hammond Innes's action-packed sea story, **"The Wreck of the Mary Deare,"** must have sensed what a superb movie it would make. Now, three years and several million dollars later, they can see how right they were. Obviously, it was a tough one to do—collisions at sea, scenes aboard the wave-swept decks of a crippled freighter, a ship deliberately beached on a barren, rock-lined island. How much easier to write about such events than to stage them! But Innes wrote vividly, and page after page of his novel springs to life in Eric Ambler's taut script and through Michael Anderson's equally taut direction. Nor could one ask for better casting than Gary Cooper as captain of the ill-fated *Mary Deare*, Charlton Heston as the seaman who befriends him, and Michael Redgrave, Emlyn Williams, Alexander Knox, Richard Harris, and Virginia McKenna in the strongly written supporting roles.

The gray, storm-tossed Channel and a derelict ship, however, are the principal actors in this thriller. The sea, sullen or stormy, is the menace from start to finish, battering ships and men unmercifully, concealing until the last possible moment the mysterious cargo of the *Mary Deare*. And the clanging, reverberating, empty vessel, with its burned-out radio shack and buckling sheath, seems to have been stripped of everything save its power to hurt. These are the two enemies that Cooper and Heston must battle and subdue. Color—a misty, moody, storm-washed color—and the wide screen contribute immeasurably to the dramatic impact of man against the elements, and against an inanimate object that somehow has attained an evil life of its own.

No less extraordinary, when the story leaves the sea for a Court of Inquiry interlude, the suspense does not slacken. Here, instead of the clash of the elements, it is a battle of wits. Was the wreck of the *Mary Deare* deliberate sabotage, or was it due to the captain's incompetence? Lawyers shoot questions, and Cooper parries with laconic half-truths. And Cecil Parker, as the Chairman of the Court, manages to make one loathe all complacent British officialdom. There is a return to the wreck for a tense underwater finale, a whisper of romance, and then it is over. Not the least creditable aspect of "The Wreck of the *Mary Deare*" is that it knows when to stop.

* * *

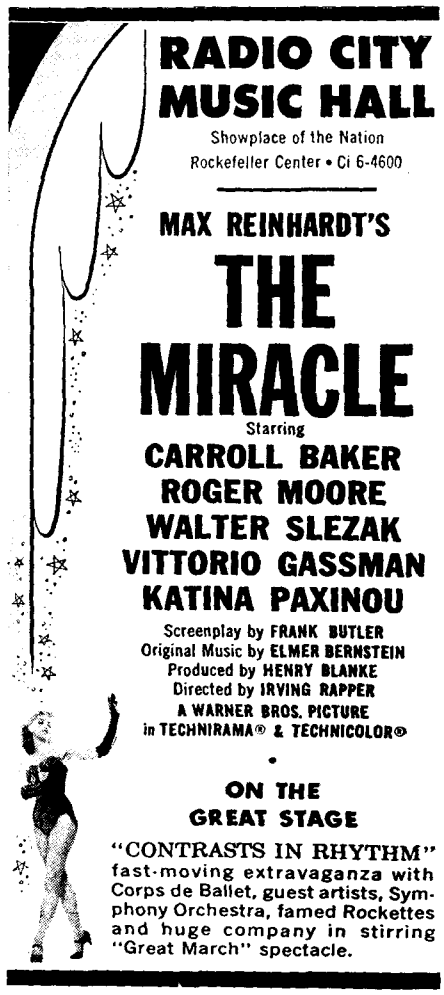
Action of another kind is to be found in Jerry Wald's production of **"Hound-Dog Man,"** and it is a pleasure to be able to recommend without hesitation (and only minor reservations) a picture that can be enjoyed by adults and children alike. Based on Fred Gipson's novel, it is a simple story of two likable boys who spend a few days hunting in the woods, and do considerable growing up in the process. The older of the boys is played by Fabian, one of the current juke-box enthusiasms of the younger set. But there are no Presley-like contortions here: during the course of the film he sings a couple of appropriately Western-style ballads in an appropriately modest and modulated voice and style.

Accompanying him on the expedition is little Dennis Holmes, one of the few child actors who does not seem to need some sessions in the woodshed; and Stuart Whitman, the "hound-dog man" of the title. Whitman is the real star of the picture, with his totally persuasive portrait of an unregenerate bachelor who prefers roaming the hills to farming a piece of land for wife and family. His every move contributes to the sense of a wild, free, footloose young fellow who only wants to live contentedly with nature. Unfortunately, at times, the too neat settings and the too careful grooming of the women players detract from the reality that director Don Siegel has so carefully built up, but never enough to destroy the effectiveness of this modest, heart-warming, and thoroughly honest little film.

* * *

These virtues—along with many others—are conspicuously absent from **"Happy Anniversary,"** based on the play "Anniversary Waltz" by Joseph Fields and Jerome Chodorov. The film tries hard for smartness, for sophistication, working its small bag of tricks for far more than they are worth, depending desperately on clever performances to carry it over the rough spots. And although the cast—David Niven, Mitzi Gaynor, Loring Smith, Carl Reiner, and Phyllis Povak—manage to generate a certain amount of laughter, none of them quite succeeds in overcoming the play's basic premise, that premarital relations are in themselves roaringly funny. Nor does the picture ever rise very far above its one basic joke, the repeated demolition of a TV set.

—ARTHUR KNIGHT.



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MUSIC TO MY EARS

Piano a la Francois, TV "Fidelio," "Slask"

WHEN Samson François made his first appearances here in 1947, he seemed the forerunner of a succession of young French pianists who would, literally, succeed to the places of honor held by such distinguished artists of the past as Alfred Cortot, and of the present, as Robert Casadesus. François's reappearance in a Carnegie Hall recital after his long absence was, of itself, a gratifying affair; but it brought the melancholy reminder that there have been none better and few as good from France in the interim.

On the earlier occasion the blond, be-moustached François seemed determined to dress the part of an eccentric (a *fin de siècle* tail-coat and tennis shoes) while preserving every respectability in his performance. This time, the only eccentricity was in the choice of music by Debussy, Liszt, Chopin and Prokofiev—in that order—with charm displacing the emphasis usually assigned to substance, and the interests of the audience rather secondary to the performer's pursuit of his own inclinations.

However, if this is the price for savoring François's particular kind of flair and fervor, it is not too high, not when he lavishes us with such silvery sounds as he provided in three "Etudes" from Debussy's dozen of 1915. Each—"Pour les Agréments," "Pour les Sonorités opposées" and "Pour les Accords"—has its technical point to make, but François made it also a point of departure for an expression in sonority, pace, and mood altogether Debussyian. Perhaps it is his destiny to pick up the torch of "Claude de France" where it was dropped by the late Walter Gieseking.

For the following sequence of Liszt, François exchanged the silvery tonality for platinum (and a bit of brass), thrumming his way from the "Sonnet à Pétrarque" (No. 123) to the Rhapsody No. 4 with a strong affinity for the composer's musical idiom, if somewhat less than total command of his bristling pianistic patterns. François was at his most beguiling in the A flat Valse Impromptu, which was all grace and seductive elegance, at his least persuasive in the "Eroica" study from the "Etudes Transcendantes" in which the pedal did the work not completed by the hands. It was all full of internal brilliance if some external blurring: but what a source of interest and vitality by contrast with his opposite numbers! (not only in age but in interpretative emphasis). There was some sensitive Chopin (B flat minor Nocturne, A flat Polonaise, D flat and C sharp minor Valses) before he plunged into the seventh sonata of Prokofiev. Here is a rare and valuable pianistic personality who needs only to find his program (this one was too whimsical and wilful, really) to find his audience.

AS ALMOST anybody acquainted with it will agree, Beethoven's "Fidelio" is less an opera than an emotional experience. As utilized by the NBC-TV Opera for its return to regular activity after a year of mostly stand-by service, the stress seemed all on making the most of its operatic shortcomings and the least of its emotional opportunities. This was due less to any lack of understanding by Kirk Browning of its dramatic content or by conductor Peter Herman Adler of its musical significance, than to the essential premise of this series that a cast should be chosen first for visual appeal, second for vocal power.

There are some roles in which such a compromise may work, but Leonora, is not one of them—witness its affiliation with such singers as Lotte Lehmann and Kirsten Flagstad. Superficially, Irene Jordan may seem to qualify better than most, for she is reasonably slim, and her voice ranges accurately through the required span. But the procedure which has transformed her from a mezzo to soprano has also depersonalized the sound, substituting an artificial kind of toneless timbre for the rich vibrance of a freely produced tone. In other words, all she lacks is the only thing that makes the effort of singing worthwhile—emotional communication.

From my viewpoint, the opera might as well have been called "Marcellina", for the one really satisfying performance was Judith Raskin's in the role of the jailor's daughter. Chester Watson, who sang Rocco, also performed with dramatic savor and sonorous sound, something which could not be said for John Alexander as Florestan, Lee Cass as Pizarro, or Kenneth Smith, as the Minister of Justice. All were, to some extent or other, overwhelmed by the requirements of Beethoven's unremitting quest of character portrayal rather than enactment of a part. The excellent camera work permitted Browning some illusions of space and grandeur not possible in the opera house, and the color was consistently suggestive. However the orchestra was skimpy in strings for a proper sonority and too often subordinate, aurally, to the vocalists. A new English translation by Joseph Machlis sufficed, save where it had Jacquino saying things like "Oh dear! What shall I do?", or Leonora crying "I am his wife" in that overwhelming moment whose German states, quite clearly, "Töt erst sein Weib!"

Giulietta Simionato's appearance in Carnegie Hall with Carlo Bergonzi was one of those "I do" "You do" affairs, in which the mezzo and the tenor passed each other half a dozen times in the wings going on and off stage, but only paused on stage together long enough to perform "Pietoso al par del Nume" from Donizetti's "Favorita" and a duet from "Aida." So far as Simionato was concerned, the evening added to other experiences — live and recorded — a glimpse of her talents as a Mozart singer. To judge from Cherubino's "Voi che sapete" and "Non so più cosa son" from "Nozze di Figaro" they are considerable, through she showed more of her distinctive traits in flirting lightly with "Non so più" than she did in slurring some phrases of "Voi che sapete." However it is difficult to discuss a performer of her breadth and intensity in terms of this or that aria. Bergonzi showed a rare command of *messa di voce* singing in two Tosti songs as well as his arias. George Schick was the pianist.

"SLASK" (pronounced "Slonshk") is not only the Polish name for Silesia: it is also the "house name" for the Polish State Folk Ballet which introduced itself in the City Center all vitality, talent, and youthful exuberance. Raising its voices in choral and solo song more often than is customary with dance groups, it provided a kind of mingled diversion whose components were good humor, high spirits, disarming charm. There would not be much profit in itemizing solo performers or individual dancers (save to note that in Josef Ledecki it has a kind of Polish Milton Berle whose high voltage smile made direct contact with the audience) for, after a while, it became evident that "Slask" provides the raw materials for a fine program rather than a fine program itself. More contrast and variety, the disciplining discrimination provided by creative direction, are needed to give these delightful youngsters the artistic assistance they require for best use of their abundant talents.

—IRVING KOLODIN.

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LITERARY HORIZONS

The Puzzle of a Preaching Poet

By Granville Hicks

VACHEL LINDSAY has long been out of fashion. His reputation began to decline during his not very long lifetime, and it has never been revived. No poetry could differ more from that which is currently esteemed than his. He was exuberant and open, whereas the moderns are disciplined and intricate. He was a preacher, and though it was often difficult to say what he was preaching, there was no mistaking his fervor. He was enthusiastic and hopeful; the moderns are secretive and dark.

Yet interest in the man persists, and three biographies have appeared since his death in 1931. The first, published in 1935, was by Edgar Lee Masters, a fellow-poet and a friend, though not an intimate friend. Then, in 1952, young Mark Harris wrote a fictionalized biography, "City of Discontent," sympathetically emphasizing Lindsay's rebelliousness. And now Eleanor Ruggles has written **"The West-Going Heart"** (Norton, $5.95). Miss Ruggles has had the cooperation of Lindsay's widow, his sister, his son, and daughter, and has apparently had access to more family documents than Masters was able to consult. Her book corrects Masters's at some points and supplements it at many.

The story of Lindsay's life is full of puzzles. The first of these is the duration of his apprenticeship. Born in Springfield, Illinois, in 1879, the son of a doctor, he first attended Hiram College with a view to adopting his father's profession. Then, deciding to become a painter or a poet or both, he went to schools of art in Chicago and New York. Three long walking trips in various parts of the country continued his education, and he spent many months in the parental home, reading, writing, and painting. He was thirty before he had developed anything like his characteristic style, and he was thirty-three when he won recognition with "General William Booth Enters Into Heaven." A year later he called on Percy Mackaye, who reported that he looked like a boy—"a country boy."

His innocence was unassailable. He was steeped in the traditions of small-town, Middle Western, evangelical America. Both parents were deeply pious, and his mother, a domineering woman, was nothing less than a crusader. To the extent that he insisted on being what he wanted to be, in the face of their dismay, he was a rebel, but the break was never complete. In his early twenties he lectured for the Anti-Saloon League, one of his mother's favorite causes. In 1917 Jessie Rittenhouse "spent a night with the Lindsays and after breakfast saw the family Bible brought out and heard a chapter read by the doctor. Then father, mother, son, and maidservant got down on their knees facing their chairs, while Mrs. Lindsay prayed." "At thirty-seven," Miss Ruggles writes, "Lindsay was not backward in proclaiming that he was still a virgin."

The Booth poem was published in *Poetry* for January, 1913, and "The Congo" came along soon afterward. Immediately Lindsay was famous. To be sure, even at that early date his fame rested in part on his performance as a reader, but it is easy for us to forget how seriously he was taken as a poet. Not only in this country but also in England, where he went in 1920, he was acclaimed as the great native American genius. W. B. Yeats was one of the earliest admirers across the Atlantic, and John Masefield and Arnold Bennett were among the Englishmen he impressed.

The reaction soon set in. There was some reason for it, for his work, even in his best years, was uneven, but he would have lost ground in any case. He was, in fact, just about as unacceptable to the Twenties as he is to the Fifties. While the expatriates were streaming off to Paris, he remained centered in Springfield. While they were repudiating America, he was cultivating his own brand of patriotism. ("I am a 100-per-cent American in deadly opposition to George Horace Lorimer and H. L. Mencken," he wrote in his diary in 1922.) He never turned against the small town but asked only how it could be made better.

Vachel Lindsay — unassailable innocence.

The Twenties were not happy years for Lindsay. He was aware of the falling off of his reputation, and, naturally, he thought it unjust. Reading his poetry to large audiences remained for him an exciting experience, as well as a welcome source of income, but he resented the fact that he had to read the same old poems over and over again. His boyishness vanished, and his health declined.

In 1925 he married a woman half his age. There had been, Miss Ruggles reveals, a long series of girls and women in whom he had been interested, but he had never brought himself to the point of marriage. Now he married precipitately, and the evidence seems clear that for a while he was happy. By this time, however, his physical and mental decline was well advanced. The responsibilities of marriage and parenthood increased the strain to which he was being subjected, and his condition deteriorated rapidly. In the last years of his life he was the victim of paranoid delusions, and his relations with everyone, especially his wife, were difficult. He committed suicide on December 5, 1931. (This was not generally known until 1935, when Masters, with Mrs. Lindsay's permission, described the circumstances of the poet's death.)

Miss Ruggles tells the story carefully and in detail, and that is all she has tried to do. She is less warmly appreciative than Mark Harris, and, unlike Masters, she has no thesis to expound. She does, however, undermine Masters's principal theory, which is that Lindsay was destroyed by the materialism of American civilization. Miss Ruggles makes it clear that, although Lindsay was hurt by neglect and misunderstanding, his decay began within himself. No Freudian would hesitate to find an important clue in Lindsay's relationship with his mother, but Miss Ruggles merely presents the facts without drawing a conclusion.

The author also offers little in the way of critical comment on the poetry. Some of the poetry does survive. Even Allen Tate included two of Lindsay's poems in "Modern Verse in English," which he edited last year with David Cecil; and F. O. Matthiessen gave an ample selection in "The Oxford Book of American Verse." Lindsay speaks to us out of the innocence of the years before the First World War, but there is, as W. B. Yeats observed on the occasion of their first meeting, a strangeness in his poetry that lifts it above provincialism. And there was, as Miss Ruggles shows, a matching strangeness in his life.

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FICTION

Some Enchanted Islands

—*Bob Graff.*

James Michener—The "Pepys of the Pacific" returns to paradise.

"Hawaii," by James Michener *(Random House. 937 pp. $6.95), presents in a vast panorama that island's story through the lives of men and women who made its history. SR's Travel Editor Horace Sutton, the author of many books about foreign lands, has had a long and friendly acquaintance with Hawaii.*

By Horace Sutton

IN THE BIG lush travel ads and on the cover of the saccharine record albums the girl in front of the palm tree with the flower, the smile, the ukulele, and the golden skin is the image of Hawaii. No tourist, James Michener, the Pepys of the Pacific has gone behind the image as far as historical fact, reasonable supposition, and the limits of his imagination have permitted him. "Hawaii" is a long, long look and a fascinating one.

Author Michener, who has himself long since said *sayonara* to Bucks County and has returned to paradise to live, goes all the way back, as his saga opens, to the emergence of Hawaii from the sea. As it ends, more than 900 pages later, the golden men of postwar Hawaii, particularly the young Japanese, are emerging from the feudal barony of the islands and preparing for the statehood fight. The subject is so well covered that it may be a long time before anyone essays another major work on the islands.

Millions of years of underwater volcanic rumbling had finally produced visible land in the Pacific, a pile no bigger than a man. Then, as eons passed, the land grew and eventually lichens formed on it and a bird came to peck at dead fish on its shore, and to deposit a flowering seed which it had swallowed on some other land from which it had flown. Then came the people, refugees from the Pacific and reformers from the Atlantic. First were the Polynesians, up from Bora Bora, run out of that gorgeous Pacific island by the barbarous religious rites of the day, crossing the great ocean in their frail double-canoes, steering by the stars, by luck, and by the occult. These were the beginnings of the Hawaiian people, and it was their descendants, a thousand years later, who greeted the missionaries who came out from Massachusetts and Yale to teach Congregationalism and Christ to these gentle pagans. No less arduous than the voyage of the primitive Polynesians was the trip made by the first twenty-two missionaries as the brig *Thetis* made its tortuous way around South America and up the Pacific to the Hawaiian isle of Maui.

Once on dry land, the rigid, unyielding dogma of missionaries like Abner Hale did little to win the hearts and save the souls of the Hawaiians. The warfare between the American whalers and the American missionaries over the minds and the bodies of the Hawaiians brought brawling and gunfire to the natives, two benefits of civilization to which the Polynesians could add measles and missionary-inspired Mother Hubbards, both of which decimated the race. The Hawaiians cooled their fevers in the ocean waters and died; and, wearing their Mother Hubbards in the tropical heat, they contracted pneumonia and died. There was little solace in the missionary religion and indeed some of the missionaries themselves left the service and, joining with ships' captains, founded dynasties that still control Hawaii.

To bolster the racial strains in the middle 1800s, Chinese were brought to Hawaii and, like all who had come so far, they sailed under the most oppressive conditions, beaten by the white officers, jammed in a stinking, airless hold. They founded a merchant class in Hawaii that was to scrimp and save and nearly starve, to undergo leprosy and banishment to the isle of Molokai.

And there were other troubles. Beset by the Louisiana planters, the sugar growers of Hawaii—descendants all of those first missionary and sailing families—overthrew the Hawaiian monarchy and conspired to annex the islands to the United States. Came next the Japanese laborers, working under the American flag and German plantation managers, spawning sons who would one day breach the rigid race line and land in the best prep schools because they played good football, and who would form the nucleus of the far-famed Hawaiian-Japanese outfit that distinguished itself at Monte Cassino and in the Vosges. They emerged not only as the heroes of the war, but as political and labor leaders while Hawaii rids itself of its feudal barony.

High-domed, long-haired *littérateurs* may argue that Michener's characters are often as paper-thin as the color-ad image in which Hawaii is held by mainland tourists, but "Hawaii" is still a masterful job of research, an absorbing performance of storytelling, and a monumental account of the islands from geologic birth to sociological emergence as the newest, and perhaps the most interesting of the United States.

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The Saintly Sell

"The Treatment Man," by William Wiegand *(McGraw-Hill. 325 pp. $4.95), which reports on life in a penitentiary, is the winner of the Joseph Henry Jackson Award for the best novel written on the West Coast. David Dempsey, himself a novelist, is a frequent contributor to* SR.

By David Dempsey

THERE IS one thing about "The Treatment Man" which will disarm readers—pleasantly, at that—who may note on the jacket that William Wiegand teaches creative writing at Stanford University: the book is a far cry from the type of novel that usually comes out of universities. Although the setting is institutional, the institution in question is a state penitentiary. Impersonally written, mature in its point of view, technically adept (if at times a bit overcomplicated), as well as fresh in its development of a subject too often presented as either straight sociology or unadulterated melodrama, "The Treatment Man" is a book by someone who can both write and teach.

Wiegand is to be commended for his ability to develop an intricate scale of moral shadings among both his "good" guys (the prison authorities) and the "bad" guys (inmates), without ever once letting us forget that they belong to different worlds. The "treatment" man is the deputy warden, who, as a onetime delinquent, fosters a humanitarian administration. This is the new penology, which Pryor must "sell" to his superiors.

Although there is a frustrating resistance, on the part of the inmates, everything goes smoothly until one of the cell blocks revolts, captures six guards as hostages, and sets about "negotiating" with the prison administration. In the end, after four days of rioting, it is Pryor who formulates their demands for them, and who arranges for the surrender that saves the guards. The "soft" approach, although successful, results in his dismissal. In its deepest sense, the novel is a plea for the value of dealing with prisoner mentality, warped though it may be, with patience and understanding.

The story is narrated alternately by two of the characters: Joe Sharon, Pryor's boyhood friend and assistant, and a prisoner who conveniently records the riot and events leading up to it from the point of view of the inmates. The method has some disadvantages, since it involves a certain repetition of events, but it does give an inside glimpse into prison life from the opposing camps (the inmates' social organization, with the role that homosexuality plays, is particularly well done).

If Mr. Wiegand tends to give his characters too many psychological drives and overtones, he has nevertheless made them real and sympathetic. As a result, he has raised the "big house" novel far above the sensation-mongering level to which we are accustomed.

Your Literary I. Q.

Conducted by John T. Winterich

"YOU'RE QUITE A - - -"

Here is a group of book titles each of which contains the word "stranger." Helene Nitzsche of Maquoketa, Iowa, asks you to assign the correct authors to these titles. Everybody is friends on page 49.

1. William E. Barrett	( )	"The Stranger"
2. William L. Shirer	( )	"A Stranger Here"
3. Dorothy Charques	( )	"Not as a Stranger"
4. Robert Henriques	( )	"The Tall Stranger"
5. Daphne du Maurier	( )	"The Dark Stranger"
6. Walter Sullivan	( )	"Stranger Come Home"
7. Morton Thompson	( )	"The Sudden Stranger"
8. D. E. Stevenson	( )	"Letters to a Stranger"
9. Harold Robbins	( )	"Stranger to the Shore"
10. Kenneth Dodson	( )	"The Laughing Stranger"
11. Elswyth Thane	( )	"A Stranger in My Arms"
12. Robert Wilder	( )	"Sojourn of a Stranger"
13. Mika Waltari	( )	"Never Love a Stranger"
14. Mabel Seeley	( )	"The Stranger Beside Me"
15. Marya Mannes	( )	"Kiss Me Again, Stranger"
16. Albert Camus	( )	"Message from a Stranger"
17. Viña Delmar	( )	"Stranger from the Tonto"
18. Zane Grey	( )	"A Stranger Came to the Farm"

Hero at Halftime

"Short Term," by Jay Richard Kennedy *(World. 541 pp. $5.95), depicts the fast-dealing world of Wall Street existing behind the genteel façade. Sloan Wilson's novels include "The Man in the Gray Flannel Suit" and "The Summer Place."*

By Sloan Wilson

JAY RICHARD KENNEDY'S new novel, "Short Term," starts with a familiar literary figure: an affluent middle-aged man of gentle birth who has grown Tired of It All. Ken Preston, as he is called in this novel, is in a reflective mood at the age of forty-two.

> Like a remorseless quarterback on a timeless Monday morning, he saw his score. Zero. He was stuck with his current number, forty-two, on a fading unused sweatshirt. His role had been on the sidelines: the name Preston & Company had not been worth the game. Time! The signals had been all fouled up from the very first skirmish. Still you played in accordance with the rules so rah rah rah for absolutely nothing, Happy birthday. Happy Fool's Day.

At the beginning of the book, Ken is a lonely bachelor. During the war he had been turned down by a French girl he loved. "You are smart and kind and inside you are nothing!" she had said to him. "Because you are not man enough to accept the life at hand. Therefore you are nothing. You think and try always to understand the whole by looking ahead. By breaking it down into all the little pieces. So you are stupid and you are a coward. Yes. You are brave and you are a coward! You are smart and by trying always to see and foresee everything you are stupid."

Apparently taking this somewhat confusing message to heart, a few pages and a good many years later, Ken marries a girl who does not seem calculated to please the conservative. Laurie Dugan is about half his age. She is the mistress of a man who is presented as nothing but a caricature of grossness. Her sister has committed suicide in fear of becoming a Lesbian, and her mother, as the story unfolds, is seen to be an alcoholic tramp who experiments with stray men, sometimes two at a time, in hotel bedrooms. Laurie's father has, understandably enough, left home, and Laurie herself has just returned from an abortion in Havana.

Laurie's charms are never described

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convincingly enough to make the reader believe that Ken would have married her and, from this point on, the book becomes difficult to follow with much conviction. Before meeting Laurie, Ken had planned to retire from business to be a curator of a museum. She talks him into meeting the challenge of Wall Street, and he becomes a dynamic leader in the world of finance. The reader who can accept that sudden change of character has worse blows in store for him. When she fails to conceive a child and is told by a doctor that she is not sterile, Laurie believes Ken is at fault. Because a handsome advertising woman accompanies him on business trips, she thinks he is unfaithful to her. He, in turn, suspects that she is again seeing the man who used to keep her. The novel turns into one of those old-fashioned stories in which everyone believes something untrue about everyone else, and by the time true love is shown to be triumphant, the reader is utterly defeated.

It's too bad, because just as the writer apparently wants to show that the characters are in some way finer than their actions, the novel is better than its fundamentally preposterous plot. The descriptions of Wall Street business and the uppercrust background of Ken Preston would do credit to a book in which the dilemma of a cautious middle-aged man married to a girl from the lower depths were seriously studied. Mr. Kennedy, this reader feels sure, can do much better if only he can give his characters some consistency or some reason for the lack of it. It would help if he let tragedy depend more on facts and less on rigged misunderstandings.

FRASER YOUNG'S LITERARY CRYPT NO. 857

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 857 will be found in the next issue.

TRY APBC KEFYL
KDCLY, EGH YMRG APB
FEG HDLYPCY YMRN
EL NBFM EL APB
OSRELR.
—NECQ YXEDG.

Answer to Literary Crypt No. 856

A hangover is something to occupy a head that wasn't used the night before.
—Arcadia News-Leader.

AMERICAN PAST

Facade of Our Founding Financier

—*From the book.*

Elizabeth Schuyler and Alexander Hamilton—An unraveled mystery.

***"Alexander Hamilton: Portrait in Paradox," by John C. Miller** (Harper. 659 pp. $8.50), retells in biographical form how our Union was cemented. Daniel J. Boorstin is the author of "Americans: The Colonial Experience" and other books.*

By Daniel J. Boorstin

THE RECENT growth of interest in American history has produced a vast library of biographies. Many of these turn out to be simply history sold retail instead of wholesale. They wrap up the materials of social, intellectual, and political history in the parcel of an individual life. What they end by giving us is a neat facet of the "life of the time" rather than the mystery of an individual life.

This excellent book about Alexander Hamilton and his times illustrates both the strengths and weaknesses of this way of understanding our past. Strictly speaking, it should be called an "historical biography" for it recounts the political, Constitutional, economic, and financial history of the United States from the American Revolution to that day in July, 1804, when Hamilton was killed in the duel with Burr. The story of the rise of the new nation, of the cementing of the Union, is admirably told. Mr. Miller can write. He is not afraid to be colloquial or leisurely, to fondle a subject that interests him. He is fluent and yet precise. And he is at home in Hamilton's New York and Philadelphia.

As a work of history cast in biographical form, this book is successful. It would be hard to name another single volume that tells us more about the political and economic issues of that day. The book is organized around the problem of national union, groups of chapters dealing successively with The Union Against Great Britain, The Union Against Chaos, The Union Consummated, and the Union Against Foreign Aggression. No one can read Mr. Miller's book without beginning to appreciate the peculiar problems of military organization, public finance, factionalism, regional jealousy, economic growth, and diplomacy that plagued the nation in its early years. We see how the Schuyler and Livingston family loyalties complicated the political struggles in New York, how the vanity of generals affected the Revolutionary battles and plans for national defense during the Napoleonic Wars. We see Jefferson's own party using slander as the tool of party politics; we see newspapers and newspapermen bought off to spread or suppress party propaganda.

On the great national issues we are taken "behind the scenes" and shown how callow and oversimplified is our schoolbook picture of the "issues" of

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the Federalist era. But it is almost always the national scene that we are taken behind. Mr. Miller's story is primarily about the nation and incidentally about Hamilton. The hero is the Federal Union, the story of whose early years is strung on the chronology and and geography of Hamilton's life. This makes for vivid, readable history, which this book certainly is. Yet it produces a kind of biography that is not entirely satisfying.

A nation and a man are not only very different. They are not commensurable. We learn from reading this book how easy it is to persuade ourselves that we understand history, while we do not begin to understand an individual man. Our dogmatism about groups ("The Constitutional Convention," "The Federalists," etc.) is an escape from the mystery of an individual Hamilton. "American History" during Hamilton's lifetime can be conveniently organized into chapters in the rise of the Federal Union, in the progress of the national economy and of diplomacy. But how little of the life of any man can be translated into the language of public and wholesale experience! If we could begin to understand the contradictions in the mind and heart of Alexander Hamilton—why he withdrew in pique from his idol Washington, why he married the rich and well-connected Elizabeth Schuyler, why so wily a politician was such an easy mark for the charms of Mrs. Maria Reynolds and her blackmailing husband, why the great financier was so careless of money and so quick to prefer power to wealth, why the prudent, farsighted statesman was so handy a victim for the taunts of the scheming, shallow Aaron Burr, why Hamilton was so ready to throw away his life on the very same field of "honor" on which his own eldest son had died three years before—then we would begin to understand the elements of history. In Mr. Miller's book, the conflicts and struggles of the individual Hamilton somehow are relegated to the wings, while in the center of the stage the Nation Grows, the Economy Develops, and we are reassuringly told that we know what is happening.

Surely we cannot expect a biographer to define human motive. But the biographer who, rather than become entangled in the enigma and conflict of an individual life, focuses on the larger (perhaps more intelligible, but ultimately less important) issues of the nation, is not doing his whole job. If he cannot unravel the mystery, he can at least remind us of it. He can begin to show us how little we know of events until we see what makes an individual man move.

For this purpose the life of Alexander Hamilton is, of course, a rich and wonderful subject. Seldom have so sharp a mind, such grand ambition, and such violent passion been combined in a single body. But the "issues" in his life (even granting that he was remarkably aware of the grandeur of public questions in his day) were not the same as the issues of the nation. The biographer—especially one with Mr. Miller's extraordinary command of facts and of style—could do more to help us discover the limits of our understanding. He could do more to make us skeptical of the alchemy by which these baffling individual ingredients become the bright simplicities of the historian.

April, 1775, and You Are There

"William Diamond's Drum," by Arthur Bernon Tourtellot *(Doubleday. 311 pp. $5.95), raises the scrim from an eventful day in United States history. Bruce Lancaster has written many books dealing with this nation's past, among them "From Lexington to Liberty," as well as the narrative for American Heritage's "Book of the Revolution."*

By Bruce Lancaster

WILLIAM DIAMOND'S drum is beating outside Buckman's Tavern in Lexington, Captain John Parker's Minute Men are falling in on the Green, and down the Boston road scarlet and white waves of British troops are approaching through a spring sunrise. Like that shadowy drummer, Arthur Bernon Tourtellot's book signals the curtain's rise on the 19th of April, 1775. In a vivid, fast-moving, splendidly detailed narrative the author unveils the events and people of that day.

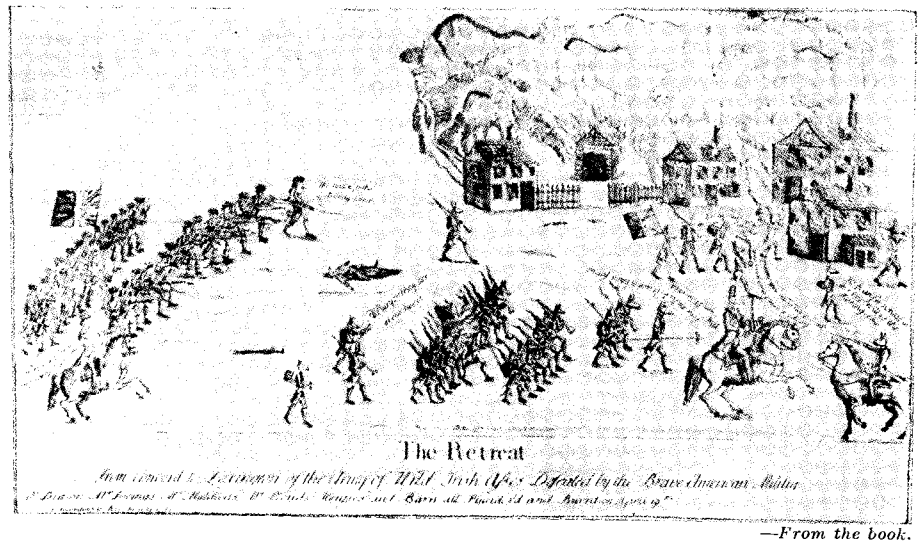
The futile stealth of the British move from Boston, the grass-fire swiftness of the alarm that followed, the answering stir as militiamen in countless villages glided over night roads and lanes are finely portrayed. Inevitably there follows the accidental brush on Lexington Green, the dogged march to Concord, the wasted hours there, the brief fight at the North Bridge, and finally the ghastly hours of retreat back to Charlestown under unending hostile fire.

This is definitely an "audience-participation" book. Mr. Tourtellot has meticulously recreated the actors great and small, British and American. Lexington and Concord stand forth in their 1775 guise until the reader moves down roads and past houses of that day as familiarly as did Jonathan Harrington of Lexington or saddler Reuben Brown of Concord. He stands uncertainly through the night hours with the militiamen, pants grimly along the battle-road with the Lincolnshires, the Welch, and the King's Own.

Mr. Tourtellot does not let the 19th of April float up into the spring air unconnected with a past or a future. He has built in very skilfully the story of the months before that day and then sends its echoes rolling on through time—and into distant states and nations.

Factually I do not think that Mr. Tourtellot may be seriously challenged. There are, however, omissions which may be due to lack of space. For example, the spreading of the alarm and the march of the militia had been rehearsed before, notably when Colonel

(Continued on page 51)



—From the book.

A cartoon published by England's Whig press, a partisan of the colonial cause.

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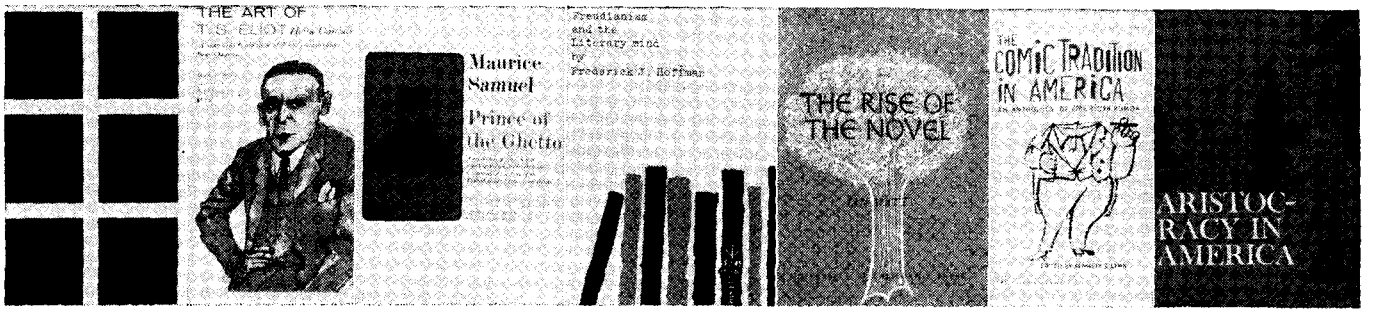

PICK OF THE PAPERBACKS

O, TO BE A SERAPH: *Evergreen Review* can no longer lay claim to being the most successful (25,000 circulation) paperback quarterly. It's about to become a bi-monthly. *ER*'s literary interests, extending beyond its pages, include the sponsorship of a poetry reading tour of Eastern colleges by Michael McClure and Philip Whalen, whose verse has appeared in the periodical's past issues. At twenty-six, McClure already has a well-formulated artistic credo: "Writing is a hard-science like micro-physics, genetics, micro-biology. The ultimate purpose is the freedom of the individual to become seraph, chieftain, hero, wolf, lamb, to destroy proportion, logic, and society. And substitute Chaos, Truth, Change." His compeer Whalen is, on the other hand, more temperate, even quixotic: "My life has been spent in the midst of heroic landscapes which never overwhelmed me and yet I live in a single room in the city—the room a lens focusing on a sheet of paper. Or the inside of your head. How do you like your world?"

CRIME DOESN'T PAY but writing does, so Donald MacKenzie, former international conman and burglar, has discovered. His most recent book, "Moment of Danger," is a Dell paperback and already purchased by the movies. MacKenzie's adventurous tale follows the dappled path of jewel thieves along the exotic terrain of Tangier, Gibraltar, Spain. None of this territory is unfamiliar to the author, who, in the course of his previous activity, circuited through some seventeen countries. H wrote his first book, "Manhunt," in a New York state prison and since then he's been a reformed man. He's even settled down to life in a villa in sunny southern France.

ARISTOCRACY, USA: One of the most extraordinary documents from the Age of Jackson has been published here for the very first time. "Aristocracy in America" (Torchbooks, $1.60) is the result of the first ten years in this country of a German liberal named Francis J. Grund. The ten months' visit of de Tocqueville took place during this period and it's clear that Grund's book, issued in England in 1837, is a direct challenge to "Democracy in America," the first volume of which had appeared two years earlier. Grund, who became a citizen and died in Philadelphia in 1863, found much among the so-called upper classes to satirize. He rejoiced in the democratic flavor he found and his book is replete with such quotations as: "In point of accomplishment they [the aristocracy] are only inferior to the middle classes of Europe; but in pride and conceit they surpass the ancient nobility of the Holy Roman Empire and the thirty-four princes of the actual Germanic Confederation."

MIDDLE EAST INTRIGUE: New American Library received in the mail recently a neat package from Habib Salama, chief editor of "the first Arabic Periodical for Library Service," published in Egypt and sporting on its cover reproductions of six Mentor books, "A Treasury of Asian Literature," "The Teachings of the Compassionate Buddha," "The Upanishads," "The Origins of Oriental Civilization," "The Religions of Man," and "The Song of God: Bhagavad Gita." Even the captions to the pictures are in Arabic. So far NAL hasn't found a translator. Nobody knows who paid for the ad, if it is one.

ODDMENTS: It takes all kinds to make a reading public. Yale reports that its current paperback best-seller is Paul Tillich's philosophical "The Courage to Be," while Dell's big fall success is the practical, do-it-yourself "Poker According to Maverick" . . . And speaking of best-sellers, it's hard to top Bantam's "Exodus," which in the first month of publication has sold over a million-and-a-half copies. Bantam estimates that at least five million people in the U.S. and Canada have read the novel, and, by the end of the year, that figure will be doubled. . . .

—R.W.S.

FICTION

Graham Greene's **"The End of the Affair"** (Bantam, 50¢) is a story of adultery, but it is none of it much fun. The symmetry of the triangle is interrupted when Sarah, the heroine, catches "belief like a disease." She exchanges her earthly lover for Another and so the tale becomes one of redemption rather than sin. There's nothing so cerebral in Shirley Ann Grau's novel, **"The Hard Blue Sky"** (Signet, 75¢), which tells of reawakened blood feuds and old hatreds among fisherfolk on a pair of islands off the coast of Louisiana. Truman Capote's brief story, **"Breakfast at Tiffany's"** (Signet, 50¢), playfully accounts for the career of a bewitching, rather daffy young lady named Holly Golightly. Manhattan, east, is the setting.

Maurice Samuels's **"Prince of the Ghetto"** (Meridian, $1.45) is a curious mélange of biography, eulogy, and straighforward retelling of the tales of Isaac Loeb Peretz, whom Mr. Samuels calls "one of these national phenomena which are unintelligible apart from their people's history." Peretz's people were the pre-World War I Polish Jewry and his stories are richly embroidered with imps, traveling merchants, and omniscient wise men.

It's a case of mistaken identity in Mark Twain's **"Pudd'nhead Wilson"** (Bantam, 35¢), a wry story of two boys, one white, the other Negro, who each receive the upbringing intended for the other. Writing it in 1894, ten years after "Huckleberry Finn," Twain still could be hilarious, but the overtones of an older, more dour man are already to be found. Twain is represented again in Kenneth Lynn's **"The Comic Tradition in America"** (Anchor, $1.45), by his humorous tale, "The Celebrated Jumping Frog of Calaveras County." Humor's many facets are amply illustrated by such diverse selections as a Joel Chandler Harris "Uncle Remus" tale, Nathaniel Hawthorne's wry wit at Paul Bunyan's expense, and Finley Peter Dunne's Mr. Dooley-Mr. Hennessey dialogue in dialect.

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HISTORY

In our time one of the great labors of love has been Carl Sandburg's biography, "**Abraham Lincoln.**" The six volumes were condensed by the author in 1954 into one 430,000-word book and that abridgment has now been made available by Dell in paperback for $2.95. To it has been added Sandburg's address to the joint Congress on February 12, 1959, the 150th anniversary of Lincoln's birth. This present edition is in three volumes, packaged together in a handsome gift-box.

"**A History of the Marranos**" (Meridian, $1.45) is the strange story of how many Jews survived the Spanish Inquisition, which began for them on Ash Wednesday, 1391, in Seville, and continued until 1834. For these Jews, becoming Christians in public and remaining Jews in private was their method of survival and the results of their cryto-Judaism make a fascinating tale. The author, Cecil Roth, published his book originally in 1931; it is substantially the same, save for an up-to-date bibliography.

Alan Moorehead's "**The Russian Revolution**" (Bantam, 50¢) is a fast-paced, journalistic account of that fateful fall of 1917. What it may lack in scholarship, it makes up for in color. They are all present or accounted for: Lenin, Trotsky, Kerensky, Rasputin, and Czar Nicholas, to name but a few in that palindrome of history.

The October Revolution and the months that followed occupy only the first chapter of Georg von Rauch's "**A History of Soviet Russia**" (Praeger, $2.50). Chapter II concerns the civil war that followed, and Dr. von Rauch, a German specialist in Russia, has tried in this revised edition of his one-volume work to take us almost up to the present.

PSYCHOLOGY

Erich Fromm is one of the most articulate spokesmen for psychoanalysis around. In his book "**Psychoanalysis and Religion**" (Yale, 95¢), he discusses religious experience first as interpreted by Freud, later by Jung. Fromm himself maintains that religion and psychoanalysis are never really in conflict, that the latter searches for realities that weave through all religions. When Freud wrote his essay, "**Beyond the Pleasure Principle**" (Bantam, 50¢) in 1920, it was hailed as a radical piece of work. Now, however, his explication of other urges that propel men, namely the wish for death, seems pretty tame. Dr. Walter Bromberg's "**The Mind of Man**" (Torchbooks, $1.95) presents the history of psychotherapy and psychoanalysis through the leading schools of psychiatric thought and their most eminent exponents. Beginning back with devil obsession and witchcraft, Dr. Bromberg continues his survey to such modern methods of treatment as psychodrama and group therapy.

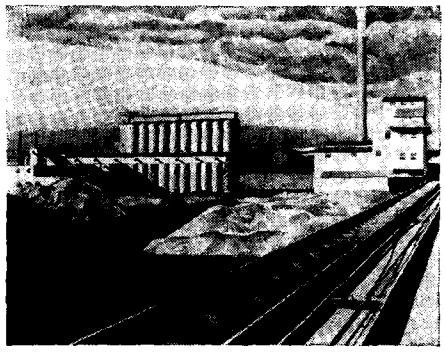
"The imagination is, in a word, the eye of the mind," wrote Frederick Clarke Prescott in "**The Poetic Mind**" (Cornell, $1.95). Prescott's book, written in 1920, was a pioneer effort in the application of psychiatric insights to literature. In it he discusses Coleridge, Shakespeare, the Greek dramatists and their works as manifestations of "disguised wish fulfillment" and "unconscious autobiography." Frederick J. Hoffman, like Prescott, is a professor of English, and his book "**Freudianism and the Literary Mind**" (Evergreen, $2.45) relates the impact of Freud upon this century's writings, particularly those of Thomas Mann, D. H. Lawrence, and Kafka.

WRITERS AND WRITING

How the reading public of early eighteenth-century England helped to shape the novels of the period is Ian Watt's concern in "**The Rise of the Novel**" (California, $1.95). In his study of Richardson, Defoe, and Fielding, with special reference to "Clarissa," "Moll Flanders," and "Tom Jones," Mr. Watts looks to his novelists as craftsmen who worked within the framework of a predominantly middle-class society. For the student, "**Eighteenth-Century English Literature**" (Galaxy, $2.65) is a collection of twenty-one essays by such authorities as Maynard Mack, Lord David Cecil, and James Sutherland. The scope of the pieces show the age's complexity and, as editor James Clifford points out, how hopeless it is to try to categorize the period as either "neo-classic," "enlightened," or even reasonable.

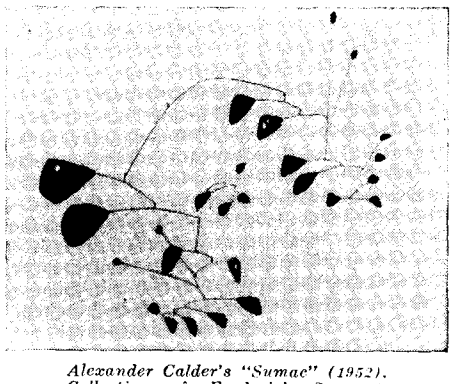
Katherine Mansfield not only wrote short stories, she also reviewed them, and novels too, for London's weekly *The Athenaeum*. "**Novels and Novelists**" (Beacon, $1.65), edited by her husband John Middleton Murry, is a collection of these reviews written between 1919-1920. In her comments on Joseph Conrad, Jack London, Virginia Woolf, Miss Mansfield was ever concise and lucid. Of Maugham's "The Moon and Sixpence," she wrote, "Great artists are not drunken men; they are men who are divinely sober." And when Gertrude Stein's "Three Lives" was published, Miss Mansfield recoiled, calling it "writing in rag-time. Heaven forbid Miss Stein should become a fashion!"

Helen Gardner in "**The Art of T. S. Eliot**" (Everyman, $1.15) doesn't pay much attention to Eliot the man, referring instead to the body of his work, especially "Four Quartets." Originally a series of lectures delivered at Oxford in 1948, these pieces are thoughtful analyses of Eliot's language, his symbolism, and his own poetic vision of life.



Charles Sheeler's "Classic Landscape" (1931). Collection of Mrs. Edsel B. Ford.

"It is not necessary to paint the American flag to be an American painter" is a quotation from John Sloan which Sam Hunter makes the burgeon of his paperback art history, "**Modern American Painting and Sculpture**" (Dell, 95¢). Highlighting his survey are the 1913 Armory Show, the pre-World War I artists who went to Europe and returned filled with Cubist esthetics, the depression decade's social realism, and, finally, the postwar's abstract expressionism. Through all the changing and often derivative forms of American art, Mr. Hunter unifies what is meaningful in both conception and execution.



Alexander Calder's "Sumac" (1952). Collection of Frederick Seacrest.

William Zorach's "Child with Cat" (1926). Museum of Modern Art.

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DIAMONDS AND RINGS

His Life Is His Greatest Game

***"It's Good to Be Alive," by Roy Campanella** (Little, Brown. 306 pp. $4.50), tells one of the most dramatic stories in baseball. It is reviewed here by a member of SR's staff who as a young man played at Ebbets Field and Yankee Stadium during the days of the Metropolitan Newspaper Baseball League.*

By Norman Cousins

THERE was always something special about Campy. Sure, when he laid the wood on a fast one, the ball would take off like a golf shot. And no once since Mickey Cochrane had a more commanding view of the field from behind a catcher's mask. He could make so-so pitchers look like artists and artistic pitchers look like wizards. Three times he won the National League Most Valuable Player Award.

But this isn't what made Campy something special. What made him something special was that he believed in the game the way a kid does; he carried his enthusiasms with him from the sandlots into professional baseball and kept them pure. He helped fans and players alike to restore some of their lost illusions about the game. Even the cynics took off their hats when Campy passed.

This book tells two stories. One is about Campy the ballplayer—easily one of the four or five greatest catchers in the history of the game. The other story is about Campy the quadriplegic, a shell of a man whose spine was mangled in an automobile crash, ending his career as an athlete and coming close, very close, to ending his life.

Either story would make this book worth reading. The combination of the two lifts it far up out of the category of the usual as-told-to sports book. Inevitably, the assistance of professional writers makes the style and manner smooth but undistinguished. No matter. Campy comes through. There is enough of his flavor and spirit to make this the real article.

Campy's formal education may have been skimpy (he was playing professional ball in the Negro leagues when he was fifteen) but there was nothing undersized about his intelligence, his knowledge of people, his dignity, his ability to make and keep deep friendships. His father was the son of Italian immigrants. His mother was Negro. He was brought up as a Negro, generally in Negro neighborhoods. Not until he was twelve did he even know the meaning and problems of mixed blood.

> The kids in the neighborhood called me "half-breed." Doris and I would be coming home from Sunday School, and on the way the kids would sing out, teasing, "Roy, is your father really a white man?" This may seem stupid, but I honestly didn't know.

I remember one afternoon in particular when the kids were extra rough. It really got under my skin. What *about* having a white father? Was it good or bad? Was it something to be ashamed of?

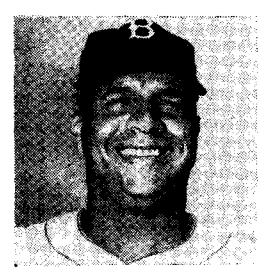
Mom was in the kitchen. We were alone. Finally, I managed to blurt out: "Mom, is it true that Daddy is a white man?"

She had her back turned to me. She was working over the ironing board. It seemed such a long time before she turned around. Then she spoke very softly:

"Yes, Roy, your Daddy is white. There's nothing wrong with that. He's a good man. He's a fine father. He's my husband. He gives us what many folks, white or colored, can't buy with all the money in the world. He gives us love."

If the boy was innocent, so was the man. But it was a nourishing innocence, a quality that helped him keep his illusions about baseball and, indeed, that helped players and fans alike to restore theirs. The game may have become commercialized beyond all reason, but Campy knew how to find the pure strain and he stayed with it.

For years he had played in the colored leagues. For almost a decade he was probably the best catcher in baseball yet didn't play in the major leagues because of his color. In the early barnstorming days he would catch two double-headers in a single day, traveling all night in a bouncing bus to the next game. Food and sleep were strictly hit or miss. Then came the magic moment—magic for Campy and historic for the United States—when Branch Rickey of the Dodgers broke the color barrier and brought Jackie Robinson, Roy Campanella, and Don Newcombe into organized white baseball. It was a major step in race relations. It was also the



Left, Roy Campanella shown tagging out Milwaukee third baseman Eddie Mathews during a 1953 Dodgers-Braves game at Ebbets Field. Upper right, Campy as he received his second Most Valuable Player of the National League citation in 1953. Lower right, Roy Campanella today, grinning from the jacket of his book.

—Wide World.

—Wide World.

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beginning of a long period of baseball supremacy for the Dodgers.

Little wonder. Jackie Robinson could play any position except pitcher or catcher; he could fly like a T-Bird and was one of the most consistent hitters in the game. Duke Snider was the home-run king and the patrol king of center field. Gil Hodges had sure hands at first base and could ride the long ball. Pee Wee Reese at shortstop was field captain and a perennial All-Star. Carl Furillo in left had the rifle arm and was a good clutch hitter. With Campy behind the plate they made one of the best balanced and most appealing teams the game has ever known. This combination won five pennants in eight years.

Campy's book doesn't provide an intimate view of life on a major-league ball club, which a reader has a right to expect, but it does dramatize the precariousness of a player's career. A big leaguer, if he is lucky, can play into his mid-thirties; even so, he is constantly exposed to serious injury that can reduce his value. Campy was hit in the head by pitched balls at least three times. His fingers were constantly being smashed by foul tips or swung bats. By the end of his eighth year on the Dodgers, he had virtually lost the use of his left hand; when his right hand became battered, he kept going on raw nerve alone.

The Dodgers won the pennant in 1956 but it had been a tough year. Injuries had been high. The players were under pressure from opening day to the last week of the season. Double-headers kept piling up. Exhibition games may have made money for the front office but they put that much more strain on the players. By the time the World Series began, the Dodgers were on the ragged edge. Even so, they carried the Yankees to seven games in the World Series. Then they had to take off on a barnstorming tour of Japan.

I was in Japan that fall and followed the accounts of the Dodgers in their games against the local teams. The Japanese were especially pleased with Campanella. After catching a full game he would stay on the field and give pointers to youngsters who wanted some tips from the master. He was bone tired but there was always the soft voice and the wide smile.

At the Imperial Hotel in Tokyo one evening I had the privilege of meeting Mr. Campanella. He could hardly move for fatigue. He introduced me to Mr. Reese ("Meet my buddy, Harold Reese"). They spoke about the Japanese people.

"The people here couldn't be nicer," Mr. Campanella said. "There isn't anything they wouldn't do for us. And their kids take the game seriously. They listen carefully when you tell them about strategy. They don't hit the long ball but they can spank singles and they can throw and run."

How were the Dodgers standing up on the Japanese tour after being all played out by the time they arrived?

"We didn't really want to come, none of us," Mr. Campanella replied. "We'd been away from our families for six months and we wanted to go to our homes after the Series. Lord, how we wanted to go home. But then a Government official spoke to me about it and said the trip could make good will for the United States. So I said to the fellows: 'The Government believes we can make good will. If this is all it takes, what are we waiting for?' "

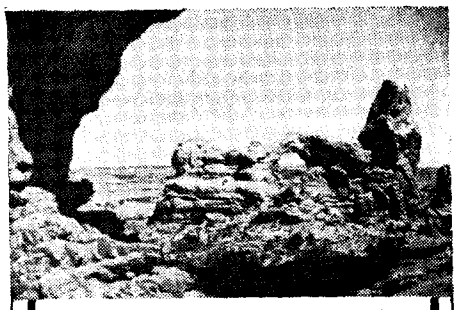
He didn't say so at the time, but it is now disclosed in his book that the Government official who persuaded Roy Campanella was President Eisenhower.

Roy Campanella's playing days ended in a car crash on January 28, 1958. His automobile hit a patch of ice and went out of control, hitting a pole and turning over. Campanella's body was pinned under the dashboard. His neck was broken and his spinal cord crumpled. This begins the second and even more dramatic story in this book. It provides a detailed account of the surgery, medical care, and rehabilitation skills that saved his life and made it possible for Campanella to function again, albeit from a wheel chair. He was paralyzed from just below his shoulders down. He had only the most limited use of his arms.

THERE are many heroes in this part of the book. One of them deserves special mention, Dr. Howard A. Rusk, head of the Institute of Physical Medicine and Rehabilitation Center, in New York City. Campanella's experience serves as a window through which we view the workings of Dr. Rusk's Center.

"The last thing I want is pity," Campanella writes. "That's what I like about Dr. Rusk. He doesn't believe in pity. Work—that's what he believes in! His theory is that no matter how weak a person is, no matter how handicapped, there is something he can do, both mentally and physically. I have never met a man like Dr. Rusk in all my life. I never saw a man more dedicated to his work. It's a privilege to have a man like that living in this country. Thanks to him and his dream and his ideas and his perseverance, thousands of persons live today who would have been dead fifteen or twenty years ago. Dr. Rusk believes that as long as you can breathe you should hope."

If Roy Campanella felt it a privilege to work with a man like Dr. Rusk, we are certain that Dr. Rusk holds the same view of Roy Campanella. The reader has the dual privilege through this book of knowing them both.



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Bell, Bat, and Stengel

"Sports of the Times," by Arthur Daley *(Dutton. 270 pp. $3.95), and* ***"Third Man in the Ring," by Ruby Goldstein,*** *as told to Frank Graham (Funk & Wagnalls. 209 pp. $3.95), vivify greats in the sports world from Yogi Berra to the nation's No. 1 boxing referee. Quentin Reynolds began his literary career as a sports writer on the old New York World.*

By Quentin Reynolds

NEW YORK was once a wonderful city in which to live. Today, it is nothing but a huge IBM machine, a mechanical monster conditioning those of us still foolish enough to live on the thirteen-mile island originally designed to house some 3,000 Indians. Giovanni da Verrazano, an Italian navigator, first saw this island of Manhattan in 1554. He took one look, shrugged his shoulders, and went home. It wasn't until 1626 that Peter Minuit bought the island for "pieces of bright cloth, beads and other trinkets to the value of 60 guilders." The Manhattan of today isn't worth half that (except to moneylenders and others who live only by the monetary standard). Our town is so bankrupt that two of our big-league baseball teams departed for the West, leaving only the Yankees, who are almost completely supported by out-of-town visitors. Once, we thought we led the world in everything; today the only sources of pride we have are our theatres and our newspapers.

Especially our newspapers. People who have never worked for newspapers here or abroad like to pontificate about the *Times* of London, or the Manchester *Guardian*. Estimable as these are, neither is in the class with *The New York Times* or the *Herald Tribune*, and if it's sheer entertainment you want, our afternoon papers (slightly irresponsible but wonderfully amusing) provide it in abundance. The sports pages of our newspapers are second to none, and the men who write essays on sports for these pages are the best in their business. We call them sports columnists; actually, they are essayists in the tradition of Richard Steele, who, in the seventeenth century, with the help of Joseph Addison, established both the *Tatler* and the *Spectator*. More than once Steele (the journalist of the team) wrote articles about bare-knuckled members of The Fancy, about fox hunting and other sports.

TWO of the best of our sports essayists are Arthur Daley, author of "Sports of Our Times," and Frank Graham, who gives us "Third Man in the Ring" (the story of Ruby Goldstein, the nation's No. 1 boxing referee). If you are a sports fan, you will have to read these two books; if you aren't a sports fan, these books may make you one.

It was in 1942 that young Arthur Daley was told that he would replace John Kieran as the conductor of the daily column on the sports page of *The New York Times*. Replacing erudite, witty John Kieran was not easy, but over the years Daley has accepted the challenge and has made the column his own. His book contains ninety of the columns he felt worth reprinting. Daley

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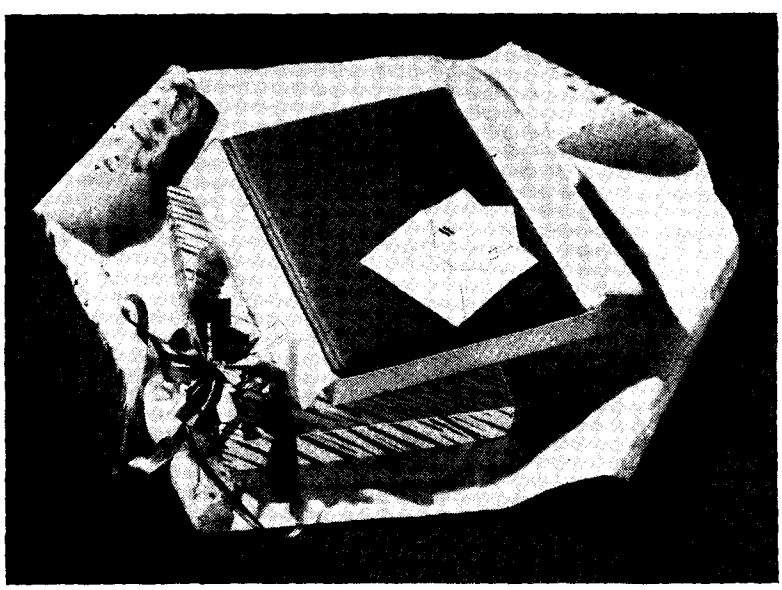

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is not one to take a cerebral approach to sports; he listens to the ballplayers, the fighters, the football, hockey, and basketball players talk and then reports their conversations. His ear is so good that he can even make entertaining sense out of Casey Stengel's mangled version of English. If you are an old-timer, you will enjoy the nostalgic flavor of his three columns of farewell to Babe Ruth. If you are a golfer, you will like the way he humanizes dour Ben Hogan, and if you are a doctor, you will enjoy Roger Bannister's clinical description of how he forced his body to run a mile in four minutes. In this book you will meet delightful zanies like Yogi Berra and "Doc" Kearns, and you will relive some of the most thrilling sports events of the past fifteen years. This is the best of Arthur Daley, and the best of Arthur Daley is awfully good.

Frankie Graham, a warmhearted guy himself, has written a warm human story about the rise, the fall, and the rise again of Ruby Goldstein, once the brightest star to emerge from the lightweight ranks. A child of the ghetto, young Goldstein dazzled opponents (and spectators) with his graceful speed and his right-hand punch. But when he met a good, strong young man named Ace Hudkins, he became a fallen star: Ruby had a chin vulnerable to the kind of a left hook Hudkins threw. Years of heartbreak and poverty followed and then Ruby found a home in the Army of World War II. It was then that he took up refereeing; it was then that life really began for the no-longer young idol of the East Side.

Frank Graham has done the wonderful job of picking the brains of Ruby Goldstein. The book is crammed with fascinating anecdotes of the ring and of how the third man feels when the responsibility of stopping a world championship fight is his.

Perhaps the greatest tribute to Ruby Goldstein came from Joe Louis in 1957. Ruby voted against Louis in his bout with Joe Walcott, although the two judges favored the champion. Louis shrugged his shoulders and said, "If Ruby calls it that way, that's the way Ruby sees it." Frankie Graham of the *New York Journal-American* has a wonderful knack of making his characters come to life and, like Daley, he has an ear that is able to faithfully reproduce the language they actually use. John O'Hara (a great sports fan himself) would not take it amiss if we called Frankie Graham the O'Hara of the sports pages.

LITERARY I.Q. ANSWERS

Column Two should read: 16, 4, 7, 8, 3, 2, 1, 11, 10, 17, 12, 6, 9, 14, 5, 15, 18, 13.

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PERSONAL (concerning Russia)

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American Past

Continued from page 43

Thomas Leslie made his fruitless expedition to Salem. Little stress is laid on the extreme fatigue of the British troops or on the uncertainty engendered by the absence of many known and trusted company officers, factors which surely influenced their behavior on the 19th. More could have been done with the amazing stamina of the Light Infantry companies that covered the flanks of the retreat, keeping the swarms of militia away from the road and forcing them to operate at extreme range.

Tourtellot also seems to have missed Pitcairn's report to Gage, which tends credibly to place the onus of the first Lexington shot on the militia. In examining American operations, he could have borne down more heavily on the fact that there *was* no true chain of command, no one to tell individuals or groups where to go or what to do after assembling. Mention should have been made, in dealing with the Salem men, of the interchange of intelligence between their commander, Pickering, and General William Heath, for this surely influenced markedly the halting of that body.

A good many cherished legends, some of them loudly and cheerfully proclaimed as fact by certain writers, are properly punctured, such as John Parker's words at Lexington and the objective of the British expedition.

THE names "Concord" and "Lexington" are so firmly rooted in the popular mind, are so glibly cited, that a great many feel a complete familiarity with those towns and what happened in and around them on April 19, 1775. Such people may wonder why a book like this needs to be written. The fact of the matter is that no other book generally available performs an even remotely comparable job. Allen French's superb "The Day of Concord and Lexington" appeared back in 1925 and has been long, and undeservedly, out of print. "William Diamond's Drum" makes full use of old material, adds a good deal that has come to light in the intervening years and, standing firmly on its own base, presents magnificently for the general reader and the specialist this immortal opening chapter of our beginnings as a nation.

After the Alps, the Cabot Climb

***"Adventurous Alliance: The Story of the Agassiz Family of Boston," by Louise Hall Tharp** (Little, Brown. 354 pp. $5), tells how a Swiss anatomist and paleontographer became a Boston Brahmin. Joseph Wood Krutch, whose protean interests include science, wrote "The Great Chain of Life."*

By Joseph Wood Krutch

JEAN LOUIS AGASSIZ was the son of a humble Swiss pastor who made a name for himself in Europe before he was thirty and, barely a dozen years later, had become a full-fledged Boston Brahmin. In the old world he had been a protégé of Cuvier and Humboldt; at the very center of The Hub he hobnobbed with Emerson, Longfellow, and Holmes at the Saturday Club, spent summers at Nahant, and founded a family to whose members even the Lowells and the Cabots were glad to speak.

Of his two achievements, scientific and social, the second was certainly the more improbable. Granted the talent and the capacity for hard work with which he had been born, there was no good reason why he should not become an eminent anatomist and paleontographer; granted a modicum of luck there was also no reason why he should not have conducted investigations which established the unsuspected fact that glaciers had once covered most of Northern Europe. But what other foreigner of humble birth ever leveled in so short a time the supposedly impregnable walls surrounding the innermost sanctum of the Boston aristocracy?

It is a subject ready-made for Miss Tharp, who had already written the history of the Mann, Peabody, and Howe clans. She plunges with her accustomed zest into diaries, letters, and other documents, from which she extracts not only the facts but, with the aid of judicious quotations, recreates an atmosphere and makes all the *dramatis personae* come alive, not only in their great moments but in the small intimate ones as well.

Louis Agassiz is, of course, the hero and the center of the book. There is a succinct account of his early struggles and achievements before his coming to the United States and of his success here as a teacher at Harvard and the founder of the university's Anatomical Museum. Perhaps no one else did so much to

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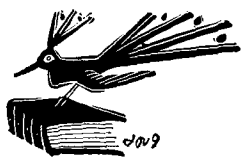
interest the rich in supporting such institutions or was more largely responsible for introducing into American universities the standards and methods of European (especially Germanic) research and scholarship. Harvard struck him, when he arrived, as little more than a moderately good secondary school. Before he died it had become a great university.

But for all his central position in this book, the fact remains that Miss Tharp is primarily a social rather than a scientific historian, interested at least as much in families as in individuals. She sketches the history of the Carys, one of whose daughters Agassiz married after the death of the more or less estranged wife he left behind; follows



the career of this wife (who long outlived him) through her major part in establishing what became Radcliffe College; tells also something of the career of the children whom he brought with him from Europe—especially of Alexander. Less distinguished in science than in finance, Alexander, through his connection with the Calumet copper mine, created the fortune which, sooner or later, every Brahmin family should have.

In the index there appear twenty-four Carys, seventeen Agassizes, six or seven Cabots, four Lowells and four Jameses, as well as assorted Higginsons, Hemenways, etc.

That brings us back to the question how Agassiz managed to become so at home in such company. There are, it would seem, many answers. He was a friendly, outgoing person who looked and acted the great man more successfully than great men always do. His few eccentricities were not too disconcerting; he was eminently respectable (though a blackmailer usually ruined him with a probably false charge that he had seduced a chambermaid), and, for all his first unfavorable impression of the intellectual life in the United States, he happily gave lectures described as suitable for ladies as well as students, and took good care not to offend religious sensibilities.

In fact, no non-Bostonian seems ever to have fitted so well into the Boston atmosphere, despite the fact that he had formerly been accustomed to one so different. Perhaps a large part of the secret is exposed in the innocent remark of a contemporary: that, though it was reported that in Switzerland Agassiz could and did yodel, he never did so "after he came to the United States—and certainly not in Cambridge."

PREHISTORY IN THE NEW WORLD: If you enjoy reading about America's past, with, as Sarah Battle said of her hand of whist, "a clean hearth and the rigor of the game," **"No Stone Unturned,"** by Louis A. Brennan (Random House, $5), is the book for you. It is far from easy reading despite touches of dry humor, but it is well worth the effort. The author tells the story of America's prehistory from the earliest times. He lays special emphasis on what he calls "social dynamics" and emphasizes, too, the stimulation and clarification—and the problems—brought to current archaeology by modern techniques such as radio-carbon and fluorine dating.

A detailed consideration of the Santa Rosa, Tule Springs, and Lewisville remains leads Mr. Brennan to comment that most of what is early American and much of what is later American is truly true American, "invented, created, or developed by an American race whose integrality of character is deep enough in time that its differentiation from other races should be recognized by its own racial name . . . Amerind." It is the prime purpose of this book to trace the long sequence and development of prehistoric human life from the time when man used simple flint chips and abalone shells as tools down to the days of European influence. Brennan's theories are carefully presented, though the diffusion-by-migration experts, and they are many, will not like them at all. But, as the author rightly says, archaeology is not a case of mere argument. We dig and look to learn.

Let me tell you a story against myself. The other day in the centuries-old village where I stay the parson came in to ask in a friendly way if it was proper to move the stone at the church door for repair as it was coeval with the fifteenth-century porch, an architectural gem. The stone I had so confidently labeled turned out to be an eleventh-century Saxon child's sculptured grave-slab, later placed face downwards for a step, and I came home very chastened. This, too, can happen in prehistory.

There is not space to cover Mr. Brennan's thought-provoking and challenging isolationist views. His chapter headings are sometimes eye-catchers, but no valid guide to the real quality of their content.

That called "Old-Fashioned Winters," for example, hides a remarkable exposition of American glaciations and their effect on early man's environment. Be warned again that it will not by any means accord with the views of some authorities: but here is an author with imagination to ask what *would* have happened had the Wisconsin major glacial lasted another 10,000 years, the beat of a clock in the time-scale of geology. Unexpectedly, "The Gone Generation" is the story of the great beasts who died out, in the author's view, because their day was done and man's had come to replace it. He wonders in an aside—one of many you will enjoy—why no meat corporation has tried to raise American bison for the table, but perish his thought that it could ever replace turkey on Thanksgiving. Read, too, the chapter called "Beside the Point," which the author too modestly suggests may be omitted. Another helpful chapter suggests supplementary reading.

From it we miss Professor Frank Hibben's "Treasure in the Dust," a good archaeology of the New World, and the consistently good journal *Archaeology*, published quarterly by the Archaeological Institute of America.

—Ronald Jessup.

THE LITTLE PIRATE: During the Civil War, Confederate commerce destroyers built in England took a toll of more than 250 Northern ships, and caused so many vessels to transfer to the British flag to avoid capture that the American Merchant Marine did not fully recover from the setback until the time of the First World War. Two years ago Edward Boykin added to his lengthening shelf of American history a narrative of the most famous of these Confederate raiders, the *Alabama*, captained by Raphael Semmes. Now he has written the story of a sister ship, the *Florida*, and her black-bearded little "pirate" captain, John Newland Maffit. **"Sea Devil of the Confederacy"** (Funk & Wagnalls, $4.95) sails just about as fast and furiously as the earlier work on Semmes.

It's up anchor and away Jack! Excitement rules the waves.

Maffitt was born at sea in 1819 and served in the United States Navy from the age of thirteen, but four early years spent in North Carolina apparently fixed his allegiance to the South, and when the Union broke apart in 1861, he joined the Confederate States Navy. As a blockade runner out of Wilmington, North Carolina, he made a reputation for daring and resourcefulness. Then in 1862 he took command of the *Florida* and proceeded to capture, burn, or bond a total of fifty-five Northern ships. He was never apprehended, even though late in the war he returned to increasingly hazardous blockade-running. After the collapse of the Confederacy he surrendered his ship at Liverpool, England, in July, 1865.

Mr. Boykin's account of all this whisks over the waters in rococo style, with a light ballast of history and character analysis. The main cargo, entertainment, is delivered straight to port.

—Hal Bridges.

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Dewey

Continued from page 26

ity and strike deeply at the motivational bases for various business, economic, religious, educational, and political practices and goals.

These fundamental disagreements stem from a disapproval of Dewey's thoroughgoing confidence in shared intelligence. Fundamental attacks upon the body of his work may well be viewed as an effort to curtail unrestricted use and nurture of free intelligence.

Dewey's interest in schooling in no small measure is due to his recognition that organized education is a fundamental attribute of a free civilization. The quest for thoroughgoing infusion of intelligence in society is not exhausted with the provision of a system of excellent schools. However, the school system is the major institution at our disposal for ensuring the widespread development of freed intelligence. While the school has no monopoly on education the distinctive role it can play in a free society is one of nurturing those understandings, practices, and goals which together constitute the critical mind. So viewed, the educational establishment is the only formal agency available to a free people for building intelligence into the national character.

It is through the schools that a nominally free people, who want their children to be even freer, takes steps to habituate the young in the operations of a fully free intelligence as we best understand it. Undertaken seriously, such a program will result in the modification of some of our most deeply entrenched values and institutions.

If we really want to institutionalize the notion of freed intelligence in our society we shall have to find ways to make sure that all our children have the same releasing educational experience, and not tolerate patterns of schooling that counter the democratic pattern, whether under public or private auspices. The Dewey conception of intelligence and of democratic schooling suggests that there is no more important social institution for a democracy than its system of schools.

There can be no doubt but that the education John Dewey envisioned has yet to be realized. Our schools are not yet authorized, much less asked, to develop competences in the young that will permit them critically to examine all aspects of life, thereby including the education provided by the school and by the dominant competing values of the society. Nor are our schools focally concerned with equipping the young with the social *savoir faire* that releases them jointly to remake their lives and values. In sum, we have yet to obtain a school system that is commensurate with the needs of a democracy.

Educational controversy at its crux has to do with the question of whether or not children are to be given the fullest opportunity to develop an unfettered intelligence in keeping with their capacities. Debate will of course always exist as to how this can best be achieved. The basic issue before us is one of deciding whether the ideals of democracy are better served through a system of schooling that perpetuates an uncritical servility to the past or through one that fosters examination and inquiry as responsible means for the reorganization of social experience.

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Global Salute

Continued from page 18

program in December, 1958, at the University of Vermont, where Dewey had received his A.B. in 1879. The Western Division of the APA organized a similar program in the spring of 1959. Brandeis University offered a comprehensive series of lectures on "John Dewey in the Light of Recent Philosophy." The League for Industrial Democracy, of which John Dewey had been honorary president for many years, arranged to have Sidney Hook, Horace Kallen, Mason Gross, Harold Taylor, and others speak on the philosopher in relation to "The Free Society," "Tomorrow's Schools," and "Modern Man."

Among other noteworthy programs given that spring were those at Antioch, Florida State, Southern Illinois, Sarah Lawrence, University of Pennsylvania, and Yale. Those who spoke at these meetings included George Geiger, Harold Larrabee, George Axtelle, John Childs, James Wheeler, and Harold Benjamin.

Dewey's birthday on October 20th touched off the culminating phase in the various Dewey observances of the year. Columbia University, which Dewey had made into a world center of pragmatism from 1904 to his death in 1952, presented an unusually fine exhibit of manuscripts, volumes, and pictures of Dewey, which will be on view until the end of December. This was followed by three impressive programs focused on Dewey's contributions to the philosophy of growth, American social thought, education, the logic of historical inquiry, the preservation of democracy, and the role of philosophy in all spheres of human thought and action. The speakers included Sidney Hook, John Hermann Randall, Jr., James T. Farrell, Joseph Blau, Frederick H. Burkhardt, John Childs, Corinne Frost, and Sidney Ratner. That same day Rutgers sponsored an illuminating symposium-debate on Dewey's philosophy and its influence on education between Sidney Hook and Gail Kennedy on the one hand, and Mortimer J. Adler and George Shuster on the other.

AT Johns Hopkins, Charles Frankel spoke on "Dewey's Legacy" while George Geiger presented his reflections on "Dewey in Perspective" almost at the same time that at the University of Indiana different aspects of the same theme were treated by Harold Rugg, Harry S. Broudy, and John S. Brubacher. Other interesting programs took place at the University of Wisconsin, the City College of New York, Hunter College, and Stanford University. The New York Chapter of the American Studies Association heard a lively debate on Dewey's social philosophy, theory of truth, and esthetics. In December John Dewey's impact upon American culture will be the theme of a session of the American Historical Association at its annual convention in Chicago. The American Philosophical Association, Eastern Division, will devote three of its sessions (at Columbia University in December) to an analysis of unresolved problems in Dewey's philosophy.

ON the foreign front, perhaps the most notable event was a large-scale meeting on Dewey at the University of Tokyo arranged by Professor Nagano. In Italy Professor Nicola Abbagnano at the University of Turin has edited a special number of the *Rivista di Filosophia* centered on Dewey's thought. In Western Germany Professor Eric Hylla at the Frankfort Institute for International Educational Research and some colleagues are publishing discussions of Dewey's work in some of the leading German educational periodicals. He has also translated into German Dewey's "Experience and Education" which he is seeking to publish. In Austria Professor Ernst Topitsch and in England Professors W. B. Gallie and H. B. Acton are arranging discussions on the importance of Dewey's thought. In Latin America recognition was given to Dewey's significant contributions at the sixth Inter-American Congress of Philosophy, which was held at Buenos Aires early this autumn.

Finally, the Dewey Centennial Committee is sponsoring a comprehensive bibliography of all of John Dewey's writings, which is being edited by Dr. M. Halsey Thomas of Princeton University and will be published by the University of Chicago Press.

—From "Ed Fisher's First Folio" (Macmillan)

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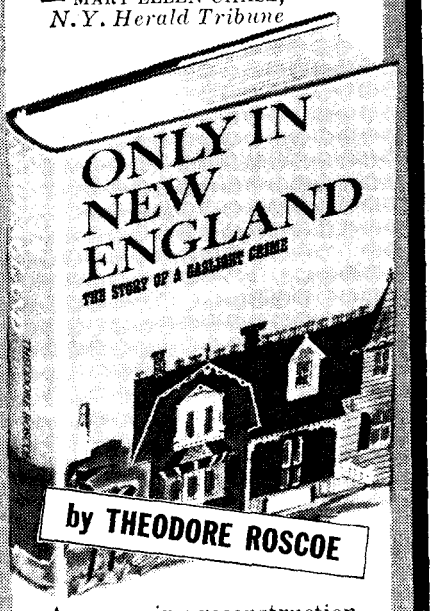

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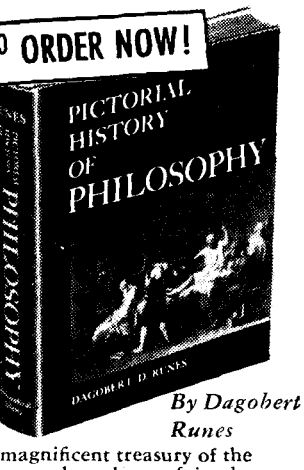

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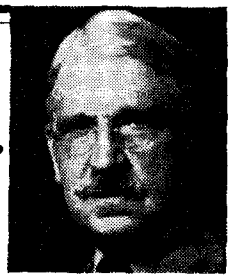

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—JAMES CONANT,
Time Magazine

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The Contemporary Man

"Issues in University Education," edited by Charles Frankel *(Harper. 176 pp. $3.95), faces up to the demands of technology and equalitarian democracy in the contemporary world. Robert E. Mason teaches philosophy of education at the University of Pittsburgh. He wrote "Moral Values and Secular Education."*

By Robert E. Mason

THIS small book—directed to one of the more reactionary institutions on the American scene—is edited by a younger professor of philosophy, who has dared to turn his professional attention to humane consideration of contemporary man rather than cultivation of genteel conservatism or precious subtleties of linguistic and logical analysis. Concerned with the predicament of the traditional university forced to cope with the overwhelming demands of technology and equalitarian democracy in the twentieth century, the volume includes statements by a foundation official (Paul Braised), a medievalist (Richard McKeon), an idealistic educationist (Robert Ulich), an eminent scientist (J. Robert Oppenheimer), a Negro historian (John Hope Franklin), a professor of physics (Robert B. Brode), a sociologist (Irwin T. Sanders), a university president (Robert Strozier), a political scientist (Sigmund Neumann), and the editor, Mr. Frankel.

While the work is a significant contribution to the literature regarding higher education in the United States, and thus deserves attention from American educators, it is written directly to the Fulbright and Smith-Mundt exchange scholars who have experienced American university life in recent years. The notion behind its production is that essays on the state of university education in the United States by American scholars representing various academic disciplines and types of institutions would contribute to the understanding of American higher education by foreign visitors.

The roles of the Conference Board of Associated Research Councils, the Hazen Foundation, and the International Educational Exchange Service of the Department of State in encouraging publication of the volume are noted. Each of the authors has participated in conferences on higher education held annually as a service to visitors from abroad.

The authors recognize that more young people than ever before are attending universities, and that they are primarily interested in technical and vocational preparation. They are aware that many college students are young adults studying only part-time, and that a large proportion of these are married persons. It is granted that the enormous accumulation of knowledge makes it impossible for an individual to be a master of any one field. Thus, the importance of individual and institutional choice is granted, and the responsibility of the university for counseling and guidance of students is affirmed. The contributors agree that democratization of educational opportunity to eliminate discrimination based upon sex, race, religion, or economic status is gradually being achieved.

The volume as a whole emphasizes the responsibility of the university to adapt itself to the demands of modernity, and there is general agreement that the university must respond to the needs of its society, that quality in higher education is to be ensured by vigorous and creative meeting of the challenges of the present. Nevertheless, several of the authors qualify this emphasis by nostalgic gestures of loyalty to the learning of the ancient languages, extended study of the literary humanities, the quest for truth untouched by strategic concerns generated by contemporary pressures. Obeisance is duly made to institutions that close their doors to large numbers of young men and women in the interests of quality.

Other familiar themes receiving passing attention are: that the liberal arts must be preserved; that vocationalism must be minimized; that increase in applications for admission should make it possible to improve the quality, not increase the size of our best universities; that the residential college must be preserved. Any work that failed to restate these venerable clichés might be subjected to boycott by loyal members of the academic fraternity. That would be unfortunate in this instance, for, despite the editor's relatively conservative closing chapter, there is enough heterodoxy in this book to make it worth-while reading for college professors.

Ulich, whose essay, like Frankel's, is also conservative, nevertheless reminds

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us that the productive intellectual energies of the seventeenth and eighteenth centuries were fostered not in the universities but in the scientific "Academies" of Western Europe. Sanders, describing higher education in the United States in the twentieth century, finds the service motif of the land-grant colleges and certain of the state universities challenging the scholarly and literary humanistic tradition of the oldest private universities. These institutions, along with the municipal colleges and another class of newcomers—the former teachers colleges and normal schools named "universities" within the past quarter century—could be those in which modernity in American higher education is achieved.

Perhaps the future belongs to the despised cow colleges, red-brick universities, and teachers colleges. These institutions have for several years been experiencing the plethora of students which statisticians in the traditional universities hopefully say is yet to come. Interestingly enough, legislatures have been providing financial support to enable these newer universities to meet the deluge. As they shape standards in the light of their explosively expanding present, they may come to represent that liberalization of technical and vocational education which John Dewey maintained was the way of educational progress.

It may well be that the absence in higher education of any respectable school of thought representing a vigorous, open acceptance of modernity is an issue of more sober importance than any of those explicitly touched upon in the book. Thorough dedication to doing a good job on the job at hand is a dedication much to be sought in American higher education. Preoccupation with academic standards *per se*, criteria for exclusion, and preservation of traditional marks of status and gentility describe a mentality of decadence, but one which is apparently dominant on some university faculties these days. If this volume, while giving due respect to tradition, can demonstrate that there is also a case for a modern university, it will have served a cause which is, indeed, of international as well as local importance.

The Trap

By Gene Frumkin

TRULY, people are a forest
in which he is lost.
Snakes of sun wind around the treetrunks,
a baby's voice hides in the dark apertures.
There is no map for this arena.
Each way is a trap.

'Father,' he calls, 'hear me.
I'm your only son.
The others are imposters, with rubber hearts
and brains that peel like weatherbeaten bark.
Only I am of your loins.
Let me out.'

Strangely, his plea is heard.
The woods release him
and he runs free, his head light as paper.
All fruits and grains are his; beasts bow to him.
He wears the sun in his lapel
and twirls a cane.

Henceforth, his friends report
to him in writing.
He doesn't even need a name or address.
For him the world is a polished tabletop.
When he grows old he is a picture
of Fred Astaire.

One day a knee gives,
he falls in wrinkles.
Too late the cameras cut, too late lights dim.
His bottom eye knows this dry prune of a hole
deep in his heart. Leaves fall and fall,
his breath full of leaves.

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Teaching in the Context of Life

***"John Dewey's Challenge to Education," by Oscar Handlin** (Harper. 59 pp. $2.50), asserts that, radical changes in conditions notwithstanding, Dewey's ideas are still timely. David W. Adams is an educational philospher on the faculty of Western Michigan University.*

By David W. Adams

IN THIS short reprint of the John Dewey Society annual lecture, Professor Handlin has directed his attention to a brief description of the "social and cultural context of American education in the period between 1870 and 1910." An understanding of this context, he rightly maintains, is necessary to an understanding of either Dewey's revolt or the significance of Dewey's ideas for education. The author has carefully avoided using either his renown or his subject-matter as a thin line upon which to display the laundry of American schools. This fact alone makes this small volume a remarkable, although not unique, addition to a rapidly growing body of literature about John Dewey's influence upon the public schools.

In his characterization of the 1870-1910 period Professor Handlin has documented a wide gap—chasm, perhaps—between social and cultural developments and educational programs. In the face of this growing discrepancy, the programs and objectives of the schools rapidly became irrelevant to the dominant ways of the culture. Dewey's revolt, Handlin indicates, was a reaction to the complacent (yet sometimes militant) irrelevancy of the schools. Dewey's "challenge to education" was a proposal to end the cultural isolation of the school, and to infuse its aims and programs with the dynamic life of the outside world. Radical changes in conditions, the author concludes, have not destroyed the timeliness of Dewey's ideas.

Although certain critics of the public schools undoubtedly will dispute any argument that ends with conclusions which are favorable to John Dewey, this reviewer found Professor Handlin's book to be an admirably restrained and generally fair appraisal of the eminent philosopher's place in the history of American education.

It is somewhat unfortunate, however, that Professor Handlin has seen Dewey's challenge as a "challenge to education." John Dewey was clear that education has no aims. "Only persons, parents, teachers, etc., have aims," he once observed, "not an abstract idea like education." In this light Dewey's challenge is to living men, not to an abstraction. His challenge is to us, and to coming generations of men. To meet this challenge we must effect a meaningful integration of theory, practice, and the current conditions of human life. We cannot divorce theory from practice; we cannot divorce theory and practice from the present context of life. This is a basic part of Dewey's message.

IT is well to remember this challenge at a time when it is fashionable to dispraise and to dismiss Dewey's ideas. Dewey offered no patent cure for educational ills. His awareness of changing conditions was too clear, and his confidence in creative intelligence too great, to permit this. Instead he clarified the perpetual obligations which go with responsible direction of the schools: the obligation to develop theory consonant with human experience, and the obligation to devise educational programs in accord with significant theory.

The extent to which we have failed either to understand or to heed Dewey's challenge is evident in the substitution of slogans and shibboleths for sound theory in some present discussions of education; in the spreading disparagement of "practicality" among young educational theorists; in the depreciation of theory in many programs of teacher education, and in the ready accommodation of new aims to old programs in today's schools. If, indeed, public apathy toward the aims and programs of public education has been disturbed by recent world events, then Dewey's challenge gains new importance. Unless we heed it, public control of the programs of public schools will result in little more than expedient compounds of excited ignorance, mindless action, and the inertia of tradition.

Professor Handlin's book well emphasizes Dewey's challenge by placing it in historic context. "John Dewey's Challenge to Education" deserves far wider consideration than it is apt to receive. This, in itself, may be a measure of our failure to meet the challenge.

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Van Doren

Continued from page 28

gates are open to a new flood of anti-intellectualism. Let them lament. But let them be told that they themselves are principal bearers of the infection. The disease itself is compounded partly of vacuity, party of the adulation of the mass-media that allows even the semi-literate to think of themselves as thinkers, and partly of an intellectual immorality I must call The Public Relations Mind. The basic trait of that mind is that it accepts public appearances as the basic test of principles and that it cannot in fact distinguish between appearance and principle.

Let Ike and the Congress turn their attention to what has gone flabby in the American mind, a flabbiness to which Ike's prose and the shenanigans of a Public Relations Congress have contributed as much as any sideshow in the land. Certainly a nation more dedicated to its best principles and less complacent about itself—a nation, let us say, with its mind tuned to Jefferson and Lincoln rather than to gobbledygook and the hard-sell — would have found no need to make so much of the incident.

The item of perjury aside, what is all the noise about anyhow? Who can produce an actionable grievance out of the affair? I can find only three victimized parties.

THE first party consists of all the losers. They showed up in what is legally known as "good faith"—meaning that they were as itchy as you or I should have been for the Big Cash—and they were used and dropped. Maybe, as a test case, all the losers should sue the sponsors and the networks for $129,000. That could get expensive, but perhaps the networks could find new sponsors and come up with a new hit show, one that could bring in enough to cover all possible damages. I am sure we have judges who, though they could not be fixed, would not mind putting on pancake make-up for such an appearance.

A second victimized party could conceivably consist of the Guaranty Trust and the Manufacturers Trust, the banks that sent vice presidents flanked by bank guards to deliver the super-sealed envelopes. Certainly if the show was legally a fraud, the prestige of the banks has been fraudulently exploited. That show might be fun, too.

The third victimized party is Charles Van Doren, a bookish young man who walked into a plushy mouse-trap. To be sure he was paid off in what seemed to be very fancy cheese. The fact remains he is still as much victim as villain.

What he is a victim of, aside from a touch of natural greed, is that soggy blur that passes as the mind of the overfed American who insists on a school system in which no one flunks, and on colleges everyone can get into whether or not he is prepared for the work. What has been lost from intellect in such minds is a sense of disciplined criteria. What has been substituted is vacuity. Lacking criteria, these intellectualoids settled for a tin god. Now, self-betrayed and indignant, they are turning their vaguely squinty eyes to Washington and are cheering the Federal noises that promise the nation a new, air-conditioned, three-speed, self-lubricating, all-purpose public mentality.

WHAT I want to say is: Bah! You asked for it. This is your life. The price is right enough. You've got no secrets. People are . . . well, never mind. But tell me, boys and girls and Federal gentlemen, has anyone had time to think of Mr. Khrushchev lately?

—JOHN CIARDI.

The Nourishment of Memory

By George Abbe

A gentle master came to here:
he cut a small loaf from the air,
he sliced a cool taste from the green
of shadow hanging in the trees.

Before my unbelieving eyes,
from cupboards of exquisite praise
shaped by the birds who frame the day,
he took my meat, he gave to me.

And was I strong? And did I shout?
My master's skin was pleasure-brown;
his eyes recalled the great fish lost
below the bridges of my past.

And yet, and yet the wish he gave
made me, a moment, weak to live;
the flesh and firm of this wild food
broke shock across my hidden blood;

until, through grief, I felt my veins
swell with the corpuscles of sun;
until, through pain, I sensed the fire
I owe dominions of the pure.

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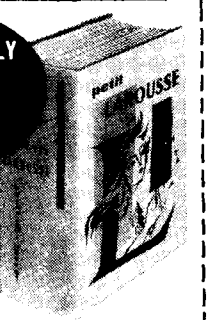

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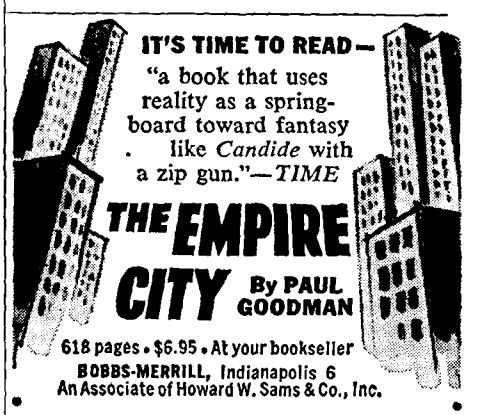
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KINGSLEY DOUBLE-CROSTIC NO. 1339

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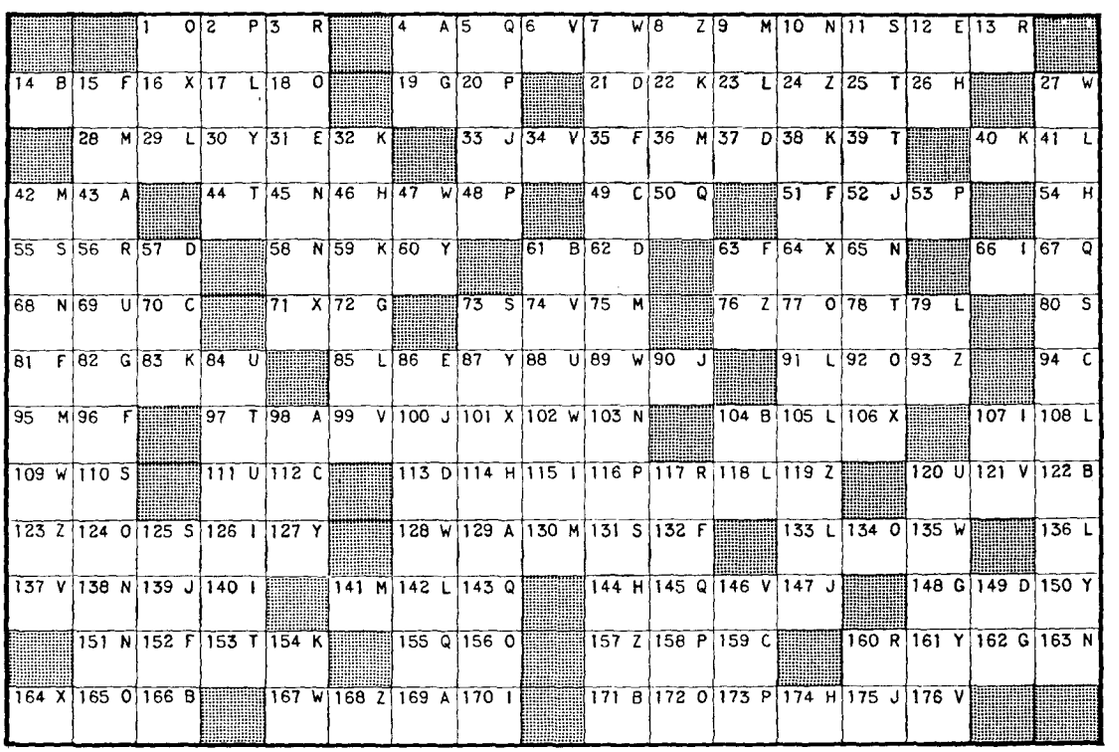
By Doris Nash Wortman

DEFINITIONS	WORDS
A. Colloq. for those who possess worldly things.	98 129 169 43 4
B. What Ruskin named the law of human life ("Stones of Venice").	166 14 104 61 122 171
C. Permanent representative of U.S. to U.N.	159 49 70 94 112
D. Old French or Provençal poem in which two characters hold a debate.	57 21 113 149 37 62
E. Egyptian personification of the heavens, as consort of Geb, the Earth.	12 86 37
F. Flying-catching warbler of eastern North Amer.	81 15 96 132 51 35 152 163
G. Trademark for a special alphabet board, used to get spirit messages.	72 82 19 162 148
H. Followed by Word V (the whole preceded by "A"), first of Barrie's novels to be widely known, 1889.	144 46 174 26 114 54
I. *Esculent.*	126 140 115 66 107 170
J. Device for collecting mowed grass.	52 139 90 100 33 175 147
K. Settles in temporary habitations.	154 38 40 59 83 22 32
L. Early book of poems by Robert Frost (3 wds.; 1914).	118 41 23 79 85 29 91 136 105 17 133 108 142
M. Russian oculist in Poland, who invented Esperanto, 1887.	36 141 42 75 130 28 95 9

DEFINITIONS	WORDS
N. One law of justice in Exodus xx (3 wds.).	138 103 58 151 163 45 68 10 65
O. Dentalgia.	1 92 156 18 172 77 165 134 124
P. Amer. Army officer, head of Civilian Defense, 1944.	2 173 20 48 53 116 158
Q. Floating, usually without control.	5 143 67 145 50 155
R. Great river of Africa, 2600 miles long.	56 117 13 3 160
S. Due to motion.	131 55 125 110 73 11 80
T. Put on as a theatrical presentation.	78 97 25 39 153 44
U. Nickname of a popular contemporary older actor whose name is really George Hayes.	88 69 84 120 111
V. See Word H (2 wds.)	99 146 6 74 137 121 34 176
W. Legendary British tribal prince who married Hengist's daughter Rowena, around 450 A.D.	109 27 128 102 7 167 135 89 47
X. Chief goddess of Babylonian pantheon.	164 101 64 71 16 106
Y. Packed in a graduated series.	87 161 30 60 150 127
Z. Patient lady whose story was told by Boccaccio, Chaucer, etc.	119 93 168 8 24 76 123 157

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.



Solution of last week's Double-Crostic will be found on page 15 of this issue.

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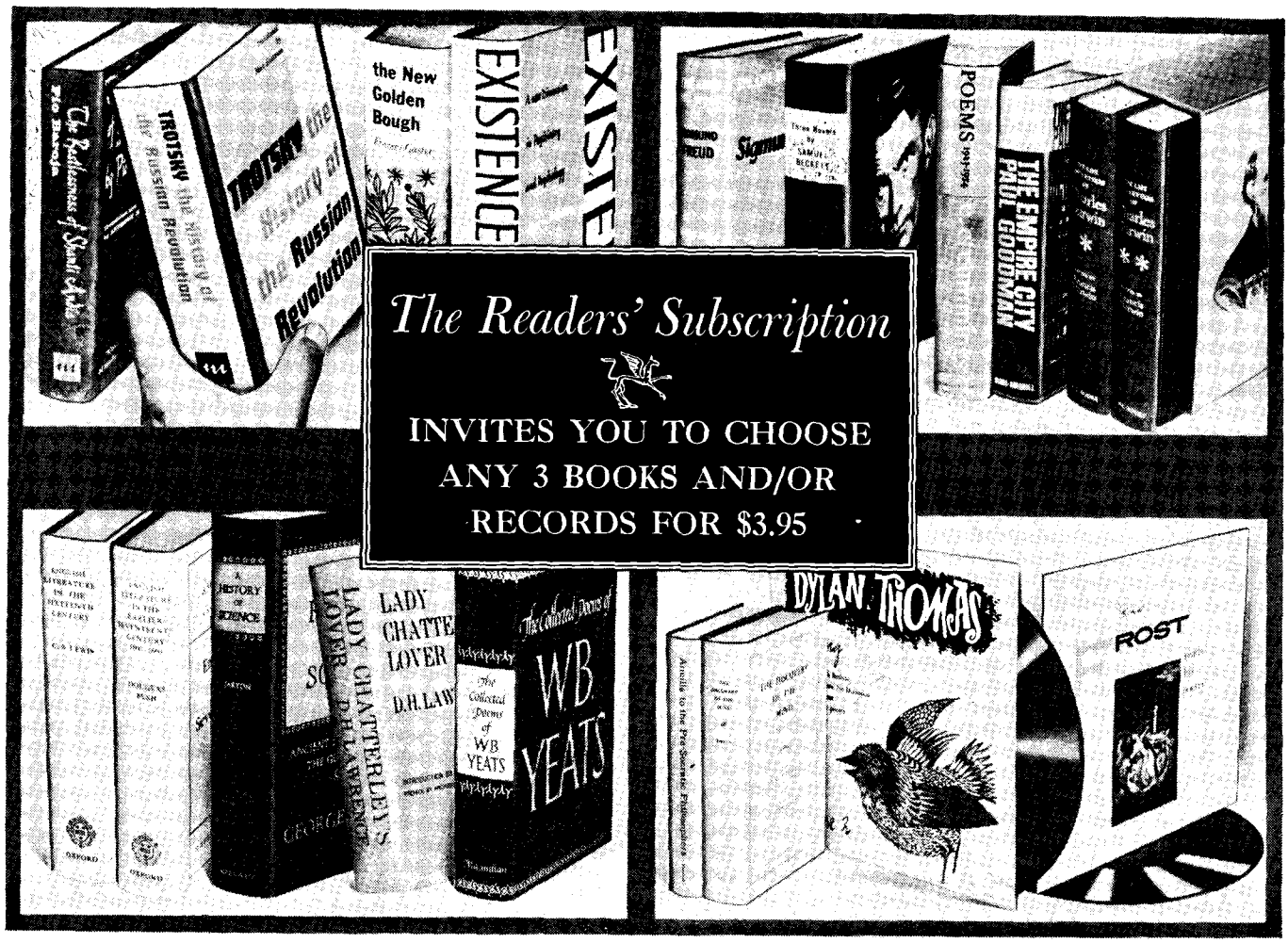

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